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ABSTRACT

GRADES OR AGES: Junior high school (grades 7-9). SUBJECT MATTER: Literature. ORGANIZATION AND PHYSICAL APPEARANCE: The contents of the guide are 1) major objectives, important aspects of the nature of literature, organization of literature study, ways of structuring reading for the individual student, implications of teaching reading skills, reading problems related to the study of literature, and suggested literature sequence; 2) seventh grade--man against nature, the novel; 3) eighth grade--frontier spirit, the comic mode; 4) ninth grade--the quest, the satiric novel. Four appendixes include suggested selections for writing essays on a novel, and a selected list of paperbound books helpful to the teacher of English. The guide is mimeographed with perfect binding and a soft cover. OBJECTIVES AND ACTIVITIES: The major objectives are set out at the beginning of the guide and more detailed objectives are given in each unit. Details of activities are given in each unit. INSTRUCTIONAL MATERIALS: Texts for each unit are specified, together with suggestions for films and outside reading. STUDENT ASSESSMENT: Suggestions are made for evaluating activities, including written assignments, discussion questions, and test topics. (MBM)

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GUIDELINES TO LITERATURE STUDY
IN THE
JUNIOR HIGH SCHOOL

Curriculum Bulletin No. 6 J

(Supplement)

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FOREWORD AND ACKNOWLEDGMENTS

Guidelines to Literature Study in the Junior High School, Bulletin 6 J, (Supplement) has been prepared to offer teachers a suggested approach and sequence for literature study in grades 7, 8, 9. The accompanying units have been designed for classroom use and as guides for the construction of similar units. This material was developed during a 1966 summer in-service program, Literature Study in the Junior High School, attended by English department representatives from Dade County junior high schools.

Dr. Dwight L. Burton, Professor of English and Head, English Education Department, Florida State University, served as director for the workshop. Other consultants who assisted in the in-service program and in the development of this guide were

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Sincere appreciation is extended to all who shared the responsibility of developing these guidelines. Special recognition is given to the members of the steering committee for compiling, writing, and editing explanatory material and classroom activities. The committee includes

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In preparing the units, the writers found helpful material produced at Florida State University in the Curriculum Studies in English project, Dr. Dwight Burton, Director. This material is currently being tested at Ponce de Leon Junior High School and Brownsville Junior High School.

As teachers use the guide, they should offer suggestions for revisions. Such suggestions should be forwarded to the office of the Supervisor of Language Arts.

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I. What are the major objectives of literature study in the junior high school?

A. Discovering the pleasure of reading

It is the English teacher's first obligation to help students develop the habit of reading, to find in reading pleasant recreation. Some of the teacher's own enthusiasm and interest in reading must become the student's if the effects of the classroom are to have permanent influence on the attitudes of the student toward reading specifically and education in general. When literature is presented only as school work, to be studied because it is culturally or socially advantageous for the student, the teacher's efforts become self-defeating, and disservice is done both to the subject and to the student.

All forms of art may be viewed with detachment - the audience making intellectual recognition of it but without emotional response to it, in which case one may conclude that either the art or the response is superficial. Since few English teachers would wish to claim that the art of literature is superficial, all teachers must seek to enlarge and deepen the student's ability to respond, while remaining on guard in order not to destroy the magic of literature in the effort to teach the subject of literature. This is not to suggest that great writing is fragile and cannot endure manhandling; good literature can withstand considerable mauling by young minds grappling with the new and the unusual. In fact, literature is a living substance, flexible and pliable, which expands and takes on greater meaning and life with each new twist and turn the student gives it, and conversely, like living tissue, grows listless and atrophied when not exercised.

Thus, dull, dispirited lessons in literature may leave the student with some rote knowledge of the subject and the selections studied, but will they leave the student with the attitude that reading is enjoyable and something he wishes to continue? Will the student be led to continue to expand his reading, to deliberately seek out new and different literary experiences as a source of further enjoyment?

How this is to be accomplished, of course, is the work of the classroom. With this objective in mind, class activities should continually seek to help build new avenues of insight and pleasure in reading. Thus, a good selection enjoyed independently can be made to yield still greater rewards under direction of the teacher who leads the student to see two meanings where only one was seen before; to see further significance than was revealed at first; to see other dimensions than the student found on his own. Hopefully, at last, the teacher can show the student the principles by which the student himself may bring more to his reading and so independently derive more from it. The teacher will find some discussion of these listed under "Aspects of Literature."

B. Discovering profit in reading literature

It seems to the teacher only too obvious that reading pays back in double dividends knowledge and information both concrete and abstract, but the teacher has the advantage of having already learned to look for such knowledge in literature. Finding anything in literature which has real pertinence to the student is as much an acquired taste as is reading for pleasure, and, in fact, the two are not entirely separable, except in the mind of the student.

The student needs to see literature as a framework within which history is brought to life, as the vehicle through which the distant cultures of the world are his for the traveling and by which both the time and the space of the future may be explored. However, more important than this type of concrete information, is the abstract concept of the advantage the student gains over his own mortality. The student's time in this world, and the activities he may undertake are limited, but through the vicarious world of literature, the one life granted each student may be expanded to include many lives. The hopes and aspirations of all humanity, the fears, the desires, the problems, the total experience of the life of man lies within the reach of the reader who can be led to look for it. Therefore, it is a mistake to lead students to conclude that, for example, *Julius Caesar* is a history piece, interesting as Renaissance art and Roman politics but bearing little if any import for the modern teenager.

Finally, in literature, life is made to stand still and submit itself to investigation, analysis, and much interpretation. Students stand too close to reality to see it with much perspective. But in works of literature the student is presented kaleidoscopic views of both time and space. The reader can see before, during, and after the event. The author may provide not only objective reality, but his educated surmises of subjective reality, going into the minds and emotions of the characters involved. Thus the reader is provided a stop-action device with which to know reality. For this advantage alone the student must be led to look to literature for benefits important to his very identity.

C. Finding personal identity through literature

Implied in the finding of pleasure and profit in literature is the hope that the student will find his own personal values and be able to build his own self-image in accordance with those values. However, it is not enough just to see that literature deals with ethics and morality; the student needs to reach the perception, ultimately, that literature is something more than a mirror of life. It is true that literature is the product of a nation's culture, its history, mythology, and psychology, but it is also more than this, for literature both takes from life and gives to life. A mythic interpretation of life reflected in literature becomes one of the factors of reality: defining, expanding, and setting new boundaries of it; and the student must be led to this perception. The student must be led to make a commitment to the substance of literature as a source of values: spiritual, ethical, moral, psychological. Students must learn through literature to discover the consequences of given attitudes and values, to examine the nature of the human experience in the author's universe, and to feel the reality of these values, attitudes, and experiences. Thereby the student should be led to ask himself two important questions: who am I, and why am I? Until literature stirs the student and causes him to examine himself, he is making only partial responses to his reading or at best only superficial responses. Out of this emotional response to literature, the student can begin to develop a more mature self-identity. If after analysis, he returns to his original values or reaches conclusions antithetical to the teacher's, this is a legitimate result. But the student must not be deceived about what his conclusions are, how he reaches them, and what their consequences are. Teaching enlightened self-awareness is one of the major functions of literature.

II. What aspects about the nature of literature are important to the junior high school program?

A. Theme

All literature is concerned with some theme, that is, subject matter. This is distinct from topic - the name of something, such as World War Two. A selection might be concerned with the topic of World War Two, but its theme would be what the author is saying about the topic, that war is hell, man's nature is warlike, and so forth. The basic themes concern Man and Nature, Man and Other Men, Man and Deity, and finally Man and Himself. Junior high school students need to be able to determine these central issues in any work they read, and to be able to see the development of the theme. Hopefully, also, they may be led to observe the relationship of different selections pertaining to the same themes.

B. Mode

Related to theme is mode, the author's attitude toward his subject. The mode represents the author's point of view, his stance, his position. Catch - 22 by Joseph Heller is a "war is hell" novel, but the author's point of view or mode is satiric.

1. Comic

Comic mode need not imply funny, though it often does; rather, comic mode is a point of view that sees man as ridiculous and stresses his foibles and blunders and thus presents a pessimistic view of life.

2. Tragic

The tragic mode depicts man as noble, capable of suffering but ennobled by his struggle with mortality.

3. Satiric

   The satiric mode is customarily a device for criticism through humor. The author destroys with ridicule the object of his contempt.

4. Ironic

   The ironic mode can be employed both for tragic (Oedipus Rex) and comic ("The Cop and the Anthem") effect. It shows man as the victim of forces beyond his understanding, revealing that chance rules his life, with emphasis on the contrast between reality and man's subjective apprehension of it.

5. Romantic

   The simplest mode and the one most commonly read is the romantic, with its infusion of the mystic and the imaginative into the life of man. In its simplest terms, the literary romance portrays some adventure evolving through assorted perils and leading to the eventual exaltation of a greater-than-human protagonist. The student's understanding of mode in literature should afford him a tool with which to grasp greater understanding and insight into the author's intention and should also provide a means to begin to evaluate the relative complexity and merit of different selections.

C. Genre

Student understanding, insight, and appreciation of literature can be given new dimension through the ability to analyze the structure and/or shape of literature. Genre is the form of expression the author chooses. Study of the various forms: poems, novel, plays, short stories, and their structural elements: character, setting, plot, simile, metaphor, etc., should improve students' ability to appreciate the author's meaning and skill. Students need to learn that form and idea are not separable and that the question of appropriateness is important to appreciating literature. Teachers will find further discussion of the elements of genre within the sample units.

III. What are some ways of organizing literature study in the junior high?

A. Through the three aspects of literature: theme, mode, genre

1. Thematic units can be highly successful if the themes are appropriate to the students. Such units permit the use of a variety of different genre - poems, short stories, play, novels, and are for that very reason desirable, since they enable students, especially those very new to literature, to see the contrast of one genre with another and note the effects each can create. Also thematic units give a good picture of the variety of literary material available from different countries and different periods in time. The theme is a ready-made device for out-of-class follow-up.

2. A program might be devised around the various modes, but in the junior high school this might create rather too sophisticated an approach. It will be generally easier for the student for the modes to be incorporated into the thematic or genre units, revealing diversity and contrast in the genre but unity and depth in the theme. However, see the suggested eighth grade unit on mode.

3. In genre units students study the structure of literary types. They learn the relation of character and setting to plot. They learn terms like foreshadowing, flashback. Genre units build the students' capacity for analysis of literature.

B. Other ways of organizing

1. Chronological - a study of the historical development of literature. A highly orderly and logical organization, but for the student new to literature probably least effective in building the enjoyment of literature.

2. The classics - a list of authors and works compiled by the teacher or suggested by eminent authority on the basis of traditional merit. Again, though this organization has validity, the junior high student is likely to be overwhelmed before he can begin to handle the rudiments of literature.

3. The Great Books - the most sophisticated thematic approach-traces the evolution of human thought through the great books of history, which includes a good deal more than literature. Like the classics approach, the Great Books approach presumes competence in areas junior high students have yet to encounter. The great books and the classics might more effectively be gradually introduced to the junior high student in thematic or genre units. In a unit on man and nature, students might be introduced to Charles Darwin if the teacher thought they could handle it; or in a unit on drama, junior high students might attempt Romeo and Juliet.

IV. What are some ways in which reading can be structured for the individual student?

A. Outside readings

In-class study of a topic or theme can provide a good point of reference for out-of-class reading. The teacher can prepare a list of books relating to the topic, indicating the reading difficulty of each, and then either recommend or assign books for each student. The culminating activities become either a report on the student's book, a discussion of its relation to the topic or theme, a comparison with the in-class selections, or all of these.

B. Contract reading

In theory, at least, the teacher can devise a reading program for each student, using books suited to the student's abilities and interests, with time limits and set requirements for each selection. However, pressed for time, teachers may find it more practical to make four or five different programs (average, accelerated, remedial;

adventure stories, growing up stories, mysteries) and then assign several students to the same contract.

C. Guided free reading

The program has no requirements but seeks to inspire the students with the joy of reading. Class time is given for silent reading, with everyone reading the book of his own choice. As soon as a student finishes a book he briefly discusses it with the teacher. The teacher asks general questions pertaining to the student's evaluation of the book. The program provides ample time, since the students will finish reading at odd intervals, for the teacher to meet with the slow students and give help and guidance where needed.

D. The general book report

Questions may be made general enough to apply to any book but pertinent enough to cause the student to analyze and interpret his book; for example, does your book deal with a social problem? What is the problem? Does the plot grow out of the nature of the characters? How? (See appendix B.)

V. What are some reading skills implied in the study of literature?

A. Reading to recall fact

What is the hero's name? Where does the story take place?

B. Reading to follow sequence

In what order did the events of the story occur?

C. Reading to summarize

What is the main idea of this story?

Reading to recall fact, to follow sequence, and to summarize are the skills taught in the elementary school. However, if the junior high school student cannot read on the junior high level, he must still receive practice in the elementary skills. Furthermore, as material becomes more sophisticated, even students at grade level need help in the elementary skills - in Great Expectations, for example.

D. Reading to evaluate

Is the author's world believable? Does his language suit the action? Has he achieved what he set out to do? Are the characters well developed?

E. Reading to interpret

Do the characters represent man in general? Is the story an allegory of good and evil? What symbols has the author used?

F. Reading to analyze

How does the plot develop? How is character revealed? What is the author's point of view?

G. Reading to appreciate

It has been suggested that while appreciation is certainly one of the skills of reading it cannot be taught directly; instead appreciation is the outcome of competency in the other skills. It is the emotional commitment discussed under "Objectives."

It is hoped that the student will continue to receive practice in all the levels of comprehension, but with increasing emphasis on the higher levels. Otherwise, the older students will learn to associate literature study with trivial puttering among minutiae.

VI. What are some specific reading problems connected with the study of literature?

A. Insufficient preparation in the comprehension skills

B. Faulty reactions to imaginative works

1. No reaction

Students must not be allowed to duck participation with "I don't know." For such students the teacher must simplify the questions until the appropriate level is reached. Questions on literature should allow more than one possible answer.

2. Wrong reaction

As a general rule there shouldn't be many wrong answers in literature study. Wrong answers tend to stifle participation and generally indicate wrong questions. In line with the emphasis on the higher levels of comprehension, questions on the lower levels should be rephrased to elicit textual answers: not what is the hero's name? but, where do we first learn the hero's name? This may not be a debatable point in the text, but it places the emphasis on examination of the text and not on the student's ability to remember small points. In other words, questions should not emphasize right or wrong answers but answers which can be supported by the text.

3. Stock reaction

Book-jacket blurbs, magazine reviews, family help, library critiques, all the helpful sources which seek to do the student's job for him eventually find their way into the classroom. When the teacher knows or suspects this to be the truth, no matter what punitive action may be taken against the student's lack of integrity, the teacher is faced with the problem of the student's failure to grasp the significance to himself of doing his own thinking. It would seem that the best cure for this would be to go through another selection with the student, doing a close analysis with him, pointing out the significance to him with reference to the points mentioned under "Objectives."

C. Lack of literary background

The literature of the western world is founded on a tradition of folklore, myth, legend, and the Bible. This material once made up the bulk of elementary literature, learned at home and in the elementary schools. Since this may no longer be uniformly true, the junior high school must supplement where the students are deficient.

VII. Suggested literature sequence for the junior high school

Seventh Grade

A. Suggested themes

1. Man against nature (sample unit)
2. Concern for the unexplained
3. Concept of the hero: qualities of heroism

B. Mode - romantic

C. Genre

1. Physical symbolism
2. Short stories
3. Simple lyrics
4. Narrative verse - especially ballads
5. Novel (sample unit - Third Man on the Mountain)
6. One act play

Eighth Grade

A. Suggested themes

1. American Folklore
2. Courage
3. Man among enemies; man at war
4. The Frontier Spirit (sample unit)
5. Historical literature; how events become ideas

B. Mode and point of view

  1. Point of view in fiction; three voices of poetry

  2. Comic mode (sample unit)

C. Genre

  1. Novel - allegory and abstract symbols

  2. Short story

  3. Poetry - lyrics that express abstractions

  4. Full-length comic drama

  5. T.V. drama

Ninth Grade

A. Theme

Themes centered on conflicts

  1. Individualism and Conformity

  2. The Quest (sample unit)

     Introduction to basic idea of the archetype - Ulysses (people as symbols)

B. Mode

  1. Satire

  2. Introduction to tragedy (Romeo and Juliet, Antigone)

C. Genre

  1. Novel (satiric) (sample unit: The Mouse That Roared)

  2. Symbolism

  3. Long verse poem

  4. Short stories - protest, introduction to ambiguity

  5. Lyric poetry - tone and attitude

  6. The verse play, Shakespeare

MAN AGAINST NATURE - A SEVENTH-GRADE THEMATIC LITERATURE UNIT

OBJECTIVES

I. To understand the theme: Man Against Nature

  A. Its historic importance to men

  B. Its expression in literature

  C. Its implications for students

II. To learn certain elements of form in literature

  A. Theme

  B. Character

  C. Setting

  D. Conflict

  E. Fiction

  F. Figurative language

    1. Physical symbols

    2. Simile

    3. Imagery

    4. Alliteration

    5. Personification

  G. Point of view

    1. Voice

    2. Tone

III. To learn new vocabulary words from literature

IV. To learn to fit sentence structure to intention

MAN AGAINST NATURE

Outline of the Unit

I. Man's concern with nature

  A. Discuss man's historic concern with nature, his admiration and his fear.

  B. Discover the kinds of natural forces the students know:

    1. Extremes of weather (storms, cold, heat, etc.)

    2. The creatures of nature

  C. Outline with students the scope of the unit.

II. Before the first selection, students should put in their notes the theme questions, since these will be used in connection with each reading.

  A. What natural force or forces are involved?

  B. What kind of character is involved?

  C. What is the struggle between man and nature?

  D. What is the outcome of the struggle; its effect on man?

  E. What is the message involved?

III. The selections

  A. "Adrift in the Arctic"

  B. "The Ghost of the Lagoon"

  C. "The Whale Shark Incident" from Kon-Tiki

  D. "Old Sly Eye"

  E. "Breaking the Heat Barrier"

  F. "The Cremation of Sam McGee"

  G. "The Wreck of the Hesperus"

  H. The Call of the Wild

  I. The Big Wave

IV. Questions related to theme

WHAT HAS BEEN THE HISTORIC IMPORTANCE OF THE THEME OF MAN AGAINST NATURE?

To the teacher, a basis for discussion:

With the lift of a finger man brings light in darkness; strong walls and roofs protect against wind and rain; great farms and careful planning provide food the year round; swift machines move rapidly over the surface of the earth and its waters; and overhead man journeys toward the stars. Still, a fierce storm can even now cut off man's sources of power, knock over his buildings, tear up his highways. Gardens and lawns, untended, grow wild and creep over the man-made boundaries. Prolonged drought creates water shortage, famine, death. We are brought to this question: what is man's relationship to his environment? Can man rule nature, or does nature rule man?

The question has concerned man from the beginning of time. Our primitive ancestors lived in fear of, and were dependent upon nature; when the wild animals moved, man was forced to move, too. When sickness came, man's only recourse was prayer. Eventually man learned the ways of nature and was able to live with less fear. But man's relationship with his environment has always been a relationship of struggle. We have still not been able to do much more than hold our own against nature, even today. An earthquake destroys a city, and we rebuild. The sea erodes our shores, and we replace. Insects ravage our crops, and we replant. This constant struggle between man and his surroundings is so much a part of our lives that authors have written stories about it; poets have composed poems about it:

> Do you fear the force of the wind,
> The slash of the rain?
> Go face them and fight them,
> Be savage again . . .
> The palms of your hands will thicken,
> The skin of your cheek will tan,
> You'll go ragged and weary and swarthy,
> But you'll walk like a man!
>
> "Do You Fear the Wind?"
> Hamlin Garland

These writings may help us understand something about man's attitude toward nature and his struggle with it, and they may help us learn what we need to know to live in our world today and to plan for the world of tomorrow.

Follow Up Activities

1. What are some examples of the struggle between man and nature? Direct students to find brief accounts of famous catastrophes such as:

    The San Francisco earthquakes

    The great drought in America's farm lands during the 30's

    The burying of Pompeii

    The Biblical flood

    The sinking of the *Titanic*

    Florida's hurricanes

    The great plague in Europe

    The California forest fires

2. Show a movie demonstrating the destructive force of nature:

    Volcanoes in Action 11 minutes, black and white - 551.2VA

    Pompeii and Vesuvius 11 minutes, color - 914.5P

    Earthquakes 11 minutes, black and white - 551.22

3. Direct students to find information supporting the general idea that man is a frail creature at best. Is the human animal suited for its struggle with nature?

    a. Man has no weapons of defense or attack; no claws, fangs, poisons.

    b. Man is not very well able to escape from danger; he is a relatively slow-moving animal, climbs badly, does not fly or burrow, has no protective coloration.

    c. Man has no natural advantage such as keen sight, keen hearing, keen sense of smell, quick reflexes, armor, wings, great size, or strength.

Students should be able to see that man's mind and his ability to learn are what saved man and made him the dominant living creature.

"Adrift in the Arctic"
Adventures for Readers, Book I. pp. 280-286

I. Introduce vocabulary:

- caribou
- hummock
- precarious
- ominously
- tantalizing
- supernatural
- famished

II. Read the selection.

III. Discuss:

A. What natural force is involved?

B. What is the struggle between man and nature?

C. What is the outcome of the struggle?

D. What message, if any, is involved?

E. This story is especially good for a discussion of how characters create plot out of their own natures, and teachers may wish to save the question about what kinds of men are involved until the end. Consider the men one at a time.

1. What does the story tell us about Dr. Moody?

He is intelligent, educated, a civilized man, but he is out of his environment. He takes with him on the hunting expedition the symbols of civilization (camera, cigarettes, compass, and chocolates). He does foolish things: leaves his parka, jumps blindly on the ice, gets wet, considers swimming in the Arctic waters, and offers his sweater to Sheeniktook.

2. What does the story tell us about Tuga?

He is a wise primitive; he makes no mistakes. He is the best hunter. His hunch about the seal's location is correct. He is a lone wolf in the moment of danger. Self survival is his main concern. Danger does not unnerve him. After building himself a shelter, he goes to sleep. Though he is heavily clothed, he does not offer to share his clothing with anyone, even though the others are freezing. It is Tuga's suggestion that they might eat the dogs for food.

3. What does the story tell us about Sheeniktook?

Sheeniktook is the doctor's friend. He, too, is a wise savage, but with certain important differences. He knew Dr. Moody should stay with the seal, and he also knew the doctor shouldn't try to swim. He knew how to make a run area in the ice for the doctor. He knew how to listen to the tide. Sheeniktook, unlike Tuga, does not sleep by himself; instead, he and the doctor build a shelter together. He and the doctor share the candy bar. The doctor foolishly offers Sheeniktook his sweater, and Sheeniktook foolishly refuses.

> While the doctor and Sheeniktook talk, more for conversation than information, Tuga sleeps.

The teacher need not tell the answers, of course. By questioning the class as to what the story actually says about each man, and by prompting with "Who did what?" questions, the students can be led to give the answers themselves. A good class might be given the assignment to write the answers in a composition comparing and contrasting the three men.

As a culminating activity students might be asked to draw some conclusions about man and nature, especially with reference to the contrast between civilized man and primitive man. The teacher might ask a deliberately ambiguous question such as: Is one of the men better than the others? Does the environment bring out the worst or the best in these men?

Able students might be led to investigate something of the tradition of the noble savage in western literature.

"The Ghost of the Lagoon"
Adventures for Readers, Book I. p. 408

I. Discuss location and background.

A. Where is Bora Bora?

Use a globe or wall map to locate Bora Bora, if possible. The island is too small to be on most maps, but it is near Tahiti, the Society Islands group. At the time of this story, the Society Islands were under the control of France. The native people living there are Polynesians.

B. What is its history?

Bora Bora is one of the Society Islands. The name "Society Islands" goes back to the British Royal Society founded about 1660. The Society had as its purpose the sharing of the most current scientific knowledge. In 1796, Captain James Cook brought Society scientists to these particular islands so that they could observe the passage of the planet Venus across the sun. In addition to the astronomical knowledge that these scientists gained, they also learned a great deal about the life of the island people and the variety of natural resources there.

(The interested student might look up the work of the National Geographic Society or such explorers as Roy Chapman Andrews, David Livingstone, David Lawrence, etc.)

II. Begin the selection.

Notice the illustrations - the outrigger canoe and the tropical vegetation. Emphasize that the purpose of reading the story is to see how this particular setting is important to, if not cause for, the particular plot. Since this story has been chosen primarily for its setting, the emphasis in the discussion will be on the importance of Bora Bora. Pupils should be led to realize that the action of the story could not very well take place in another setting.

III. Follow the development of setting.

A. The author begins by naming the island and giving its location.

B. The island itself is described first by a general statement, "not a very large island;" by a more concrete example, "You can paddle around it in a single day"; by comparison, "The main body rises straight out of the sea, very high into the air like a castle;" and finally through additional description, "Waterfalls trail down the faces of the cliffs" and "As you look upward, you see goats leaping from crag to crag."

IV. Find descriptive and figurative language in the development of setting.

". . . spent in the waters of the lagoon, which was nearly enclosed by the two outstretched arms of the island." (p. 408) Compare the effectiveness of this visual image with a literal description of the same thing, e.g., enclosed by two sides of the island.

"The Ghost of the Lagoon"

Figurative language continued -

"Overhead, stars shone in the dark sky." (p. 409) Is this more effective than the following: Stars glowed - glistened - sparkled - gleamed in the black sky? The point is not that the author's choice must necessarily be seen as the best one, but that students should learn to recognize the various possibilities for description.

"From far off came the thunder of the surf on the reef." (p. 408) Note that "thunder" is an exact auditory image, as opposed to "noise of the surf" or "sound of the surf."

"The light from the cook-fire glistened on his white hair."(p. 409) Note employment of visual images.

". . . and the water boiled with white flame." (p. 409) Note visual and auditory images.

"A little shower of sparks whirled up into the darkness." (p. 409) Note the visual impact with comparison to a Roman candle exploding in the sky.

"His words fell upon the air like stones dropped into a deep well." (p. 409) Though not related to the setting, the image is very strong and deserves mention. What does the author accomplish with this image? (Conveys the emotions of listeners hearing serious words.)

"The palm trees whispered above the dark lagoon, and far out on the reef the sea thundered." (p. 410)

"Its sharp bow cut through the green water of the lagoon like a knife through cheese." (p. 410)

"A school of fish swept by like silver arrows. He saw scarlet rock cod with ruby eyes." (p. 411)

"Clouds of sea birds whirled from their nests into the air with angry cries." (p. 411)

"In the jungle the light was so dense and green that the boy felt as if he were moving under water." (p. 411)

"Night seemed to rise up from the surface of the water and swallow them." (p. 412)

"The great white fin, shaped like a small sail, glowed with phosphorescent light." (p. 412)

V. Compare and contrast with "Adrift in the Arctic."

A. What is the force of nature in this story, and how is it different from the force in "Adrift in the Arctic"?

B. How is Mako similar to and different from the characters in "Adrift in the Arctic"?

C. Are the struggles against nature similar in the two selections?

D. Compare the outcomes of the two conflicts against nature.

"The Whale Shark Incident"

from Kon-Tiki
by Thor Heyerdahl

The selection is short enough to be presented effectively as an oral work, if the teacher chooses. The teacher may wish to see Kon-Tiki for Young People for added background and pertinent illustrations.

I. Review the legend of Kon-Tiki.

A. Peruvian legend: A chief from the Coquimbo Valley, Cari, attacked the white skinned people on Lake Titicaca. Their leader, Kon-Tiki, high priest and sun king of the Inca's legendary white men, escaped this massacre with his closest companions and disappeared westward overseas.

B. Europeans, when first coming to the Polynesian islands, found some light-skinned people amidst those with gold-brown skin.

C. Thor Heyerdahl's Kon-Tiki expedition demonstrated that men could safely cross the Pacific on a balsa raft built exactly like the rafts of the Incas.

II. Introduce vocabulary words before reading. Make sure students understand these words before they begin the reading.

serene
inadvertently
conscientiously
inquisitive
phosphorescence
plankton
falsetto
insignificant
incredibly
grotesque
inert
amiably
mammoth
placid
gristly
flayed
shoal

III. Begin reading.

IV. Help students discover answers to these questions:

A. What natural forces are at work?

B. What kinds of men are involved?

C. What is the struggle between man and nature?

D. What is the outcome of the struggle?

E. What conclusions or messages can be drawn?

V. Follow the story with a good writing assignment based on descriptive language, emphasizing exact adjectives and adverbs, and precise nouns and verbs. See Language Arts Guide: Composition and Language Study, Junior High School, Bulletin 6 H.

"Old Sly Eye"

Adventures for Readers, Book I. p. 273.

I. Introduce vocabulary words for footnotes:

The Pilgrim's Progress
Piscataqua
varmints
eluded
tumultuous
Portsmouth rope
score

II. Read selection.

III. Discuss theme questions.

A. What is the natural force? Is this a legitimate force? (Do the creatures of nature constitute natural force?) Compare and contrast with the natural forces in "Ghost of the Lagoon," Kon-Tiki, and "Adrift in the Arctic."

B. Briefly describe the main characters. How is Alben like and unlike Mako from the "Ghost of the Lagoon"?

C. What is the struggle between man and nature?

D. What is the outcome of the struggle?

E. Is there a message in this selection? Is it necessary that every story have a message? What might be the point to a story which teaches no obvious moral? (entertainment)

IV. Discuss "Following a Cat's Tracks" on page 279 of Adventures for Readers for more factual information.

V. Emphasize setting.

A. Why is the setting (time and place) important to this story?

B. Is it likely that the same situation would occur today in Dover? Why or why not?

VI. Discover point of view.

A. Who tells the story? The author, who knows everything (third person omniscient) is telling the story. Why doesn't he let us know the whereabouts of Alben's mother and sister? (suspense)

B. Would the story have been different if Alben had told it? Would it have been more effective if Alben had told it? Why or why not?

VII. Begin language activity: effective placement of adjectives.

Notice how the author has combined the elements of short sentences into more compact sentences.

A. Clouds were racing past the moon. The clouds were silver-edged.

"The silver-edged clouds were racing past the moon."

B. A body thudded against his shoulder. The body was heavy.

"A heavy body thudded against his shoulder."

C. There beside the shed lay a calf. It was recently born.

"There beside the shed lay a recently born calf."

1. How does the author accomplish this compactness of expression? (by inserting the adjective of one sentence into the other)

2. Does the effectiveness of the author's sentences lie in their length?

"The blanket was thick and heavy - at least it would protect his face."

The fine old red and blue blanket was very coarse, thick, and extremely heavy, and the boy realized that it might serve at least to protect his face from the vicious slashes of the enraged panther.

Students should be able to see that mere length is not the point, especially when it is accomplished through the use of details not necessary or not appropriate to the author's intention.

D. Why are the author's sentences effective? They are compact without being wordy. They are appropriate to his intention, to create a fast moving tale of suspense and excitement.

VIII. Supply language activity for more capable students: compact sentences through the use of participial phrases.

A. Alben was crouching on the edge of the high platform. He felt the tumultuous pounding of his heart as he stared downward into blackness.

"Crouching on the edge of the high platform, Alben felt the tumultuous pounding of his heart as he stared downward into blackness."

B. Now he could hear it. It was going round and round the room.

"Now he could hear it going round and round the room."

C. He was striding up to the fireplace. He grasped for the powder horn and bag of shot on the high mantel and reloaded the musket.

"Striding up to the fireplace, he grasped for the powder horn and bag of shot on the high mantel and reloaded the musket."

IX. Supply additional language activity for more capable students: suiting style to purpose.

   A. In contrast to the longer, more compact sentences the author generally uses, note this paragraph:

      > "It was more than he could endure! He must risk his life. He mustn't remain idle another moment. But if only he had a weapon of some sort - anything, even a short stick with which he could thrust! Maybe he could find a stick. He would make another search. It would take only a few seconds."

   B. In what way are these sentences different from the ones mentioned above? (They are short, simple, staccato. They are in fact the very kind of sentence we have been telling students not to write.)

   C. Why are these sentences acceptable here? Why should students avoid such sentences if professional writers use them?

      1. The sentences are acceptable because they match the author's intention. Notice the use of exclamation marks. The author is attempting to show the boy's excitement, to imitate the workings of his mind in a moment of fear and danger.

      2. Students tend to over use this construction, paying no attention to whether the style fits the situation. Students need to learn when to use such sentences, not whether to use them at all.

"Breaking the Heat Barrier"
Adventures for Readers, Book I. p. 376

I. Introduce vocabulary.

conductivity	unique
aileron	potentialities
unoriented	inertia

II. Read the selection.

A. What force of nature is involved in this story?

B. What kind of character is involved?

C. What is the struggle between man and nature?

D. What is the outcome of the struggle?

E. Is there a message involved?

III. Discuss questions at the end of the selection. Teachers may wish to use these questions for a written assignment.

IV. Compare and contrast this selection with others in the unit. What significant differences are there?

V. Determine whether the selection is imaginative or non-imaginative.

A. Discuss with students what is meant by fiction. Is the selection fiction; how do we know?

B. What is the purpose of nonfiction? (information rather than entertainment)

C. Is the distinction between fiction and nonfiction always clear? What parts of Kon-Tiki, for example, resemble fiction?

VI. Draw conclusions:

A. What is it about Old Sly Eye that Alben hates? What is the implication for human hunters?

B. What implications does this selection suggest about man and his future against nature?

C. Why is man constantly battling nature?

VII. Assign: Find newspaper or magazine articles concerning modern man trying to conquer nature.

"The Cremation of Sam McGee"
Robert W. Service

Teachers should see that each student has a copy of the poem. Though it deals with the struggle between man and nature, the poem's main intent is comic.

I. Introduce vocabulary.

moil
trice
wreck
marge
derelict
cremate

II. Read the poem aloud.

III. Discuss:

A. What force of nature is at work in the poem?

B. Point of view: Who is telling the story?
(One of the characters - 1st person participant)

C. How does the struggle between man and nature develop?

D. Tone - the author's feeling about his subject: What words help us to know the author is not being serious?

> "And I'd often sing to the hateful thing, and it harkened with a grin. . ."

E. Introduce alliteration. What do these phrases have in common?

roam 'round
foul or fair
cool and calm

Can you find other examples of alliteration in the poem?

F. Introduce personification: What does the poet mean in the line "the stars o'erhead were dancing heel and toe"? Can stars dance?

Has the poet used the same device in the phrase "the heavens scowled"? Can the heavens scowl?

Can you find other examples of personification in the poem?

"The Wreck of the Hesperus"
Adventures for Readers, Book I. p. 246.

As an introduction to the poem, teachers may wish to have students look up the life of Longfellow, or teachers may give biographical information to students in a brief lecture. The lecture should answer the following questions:

1. What is the poet's general background?

   The answer should contain the facts about his ideal childhood, his excellent record at Bowdoin College, and his study of languages and Old World culture in Europe.

2. How was his life different from the traditional concept of a poet's life?

   The answer should reveal his comfortable life, his fame during his life, his European reputation, his bust in Poet's Corner at Westminster Abbey.

3. What is Longfellow's importance?

   The answer should explain the public's attitude toward poetry and the fact that Longfellow helped to overcome this attitude. He was the "singer whose songs have gone straightest to the largest number of hearts."

THE POEM

I. Read the poem aloud.

II. Help students find words or phrases in the poem that show or describe:

   A. The development of natural force

      "the wintry sea". . . line 2.
      "colder and louder blew the wind". . . line 21.

   B. The father's error in his estimation of nature's power

      "And a scornful laugh laughed he". . . line 20.
      "I can weather the roughest gale". . . line 31.

III. Introduce simile. Have students find similes using like and as.

"Blue were her eyes as the fairy flax". . . line 5.
"Her cheeks like the dawn of day". . . line 6.
"the billows frothed like yeast". . . line 24.
"fleecy waves looked soft as carded wool". . . line 70.

IV. Review alliteration. Have students find a few examples.

"stiff and stark". . . line 49.
"dark and drear". . . line 57.
"she stove and sank". . . line 75.

V. In "The Song of Hiawatha" we find these lines:

"Oh the long and dreary Winter
Oh the cold and cruel Winter"

What do the lines have in common with the poem, "The Wreck of the Hesperus"? (an attitude Longfellow expresses about nature)

Review concept of tone in poetry.

VI. Have students answer the questions given at the end of the poem on page 249 of Adventures for Readers, Book I.

VII. Give as a written assignment or as class discussion: compare and contrast "The Wreck of the Hesperus" with "The Cremation of Sam McGee." (Refer to theme, character, setting, tone, conclusion)

VIII. Direct capable students to compare "The Wreck of the Hesperus" with the medieval ballad "Sir Patrick Spens." Students may also wish to read another sea tale by Longfellow, "Skeleton in Armor."

The Call of the Wild

Jack London

As an introduction to the novel by London, the teacher may wish to give a brief lecture on London's life, or the students may be given a short research assignment to find the information themselves.

1. What is London's general background?

   He was an avid reader, a longshoreman, a sailor, a mill worker, a hobo, a student at the University of California, a gold seeker.

2. What effect did his life have on his work?

   His writings are largely autobiographical. He speaks with authority about the North, the sea, etc.

For this longer work, it is suggested that teachers arrange through their curriculum centers to purchase at least a classroom set of paperback copies. Students should read with definite questions in mind, and suggested questions are provided here. Once the reading has begun, students will have to read at their own rates but the teacher should set a goal for discussion each day, generally two or three chapters. Students who have difficulty keeping up with the class should meet with the teacher for a few minutes at some time during the class. The teacher can then summarize for the students and direct their reading so that they may keep up with the class.

I. Review with students the theme questions.

   A. What natural force or forces are at work in the story?

   B. What kind of characters are involved?

   C. What is the struggle between man and nature?

   D. What is the outcome of the struggle, its effect on man?

   E. Is there a message involved?

   At the end of our reading we should be able to answer these questions about The Call of the Wild.

All the students should be responsible for all the questions, but the questions have been coded so that the teacher may if she wishes assign one or two to each student to be answered when called upon for class discussion. (1)=difficult; (2)=average; (3)=easy.

II. Give the students the close reading questions.

1. What is Buck's early life on Judge Miller's place like? (3)
2. What led to Buck's becoming a gold-seeker's dog? (3)
3. Why do you suppose the man at the Seattle station had to beat Buck into submission? Did the man succeed? (2)
4. What did Buck learn from the man in the red sweater? Is the man in the red sweater a symbol? Of what? (2)
5. What was the law of club and fang? Are clubs and fangs symbols? Of what? (1)
6. By what means did Buck get used to the law of club and fang? (2)
7. Why did Buck, who was once an aristocratic dog, submit so easily to pulling the sled? (2)
8. Describe some of the lessons learned by Buck during his first few days as a sled dog. (2)
9. Did his employers think Buck was an exceptional dog? Why, or why not? (3)
10. What happened to delay the showdown between Buck and Spitz? (3)
11. How did Buck get back at Spitz? (2)
12. Describe the chase of the snowshoe rabbit. Why is it important to the story? (2)
13. Explain the important reason why Buck was so eager to destroy Spitz. (2)
14. What kind of leader was Buck? When did he prove his ability? (2)
15. Once Buck has been taken from home and made into a wild work dog, what seems to be the greatest influence on his outlook toward life? (1)
16. What kind of a master does Buck dream about by the fire? Where do you think he comes from? (2)
17. What does the sad fate of Dave tell you about the way of life in the Yukon? (1)
18. How would you compare Charles and Hal, Buck's third set of masters, with the mail carriers? With Perrault and Francois? (2)
19. Why does Buck show so much contempt for Charles, Hal, and Mercedes? (2)
20. The author seems to treat death in a matter-of-fact, almost casual manner. Why do you think he does this? (1)
21. Does it seem odd that the journey of the three gold hunters (Charles, Hal, and Mercedes) should take place in the spring time as the author describes it? (2)

The Call of the Wild

Close reading questions continued -

22. What is the biggest difference between Buck's life with John Thornton and that of his other masters? (2)

23. Give several reasons for Buck's great love for John Thornton. (3)

24. What wild traits which Buck had learned earlier in his life did he retain? (1)

25. Why do you think this book was entitled The Call of the Wild? (1)

26. Give in your own words a brief summary of the dangerous episode in the rapids. What does it illustrate about Buck? (1)

27. Is there one big climax or turning point in Buck's life? Explain your answer. (1)

28. Describe the ways in which the episode of the trip to Fort Cabin was one packed with mystery. (2)

29. Who is the "hairy man" who reappears so often in Buck's dreams? Why does Buck keep on thinking of him? Is the "hairy man" a symbol? Of what? (2-3)

30. Why was Buck so happy to run off into the woods with the wolf? Why did he return to John Thornton? (1)

31. The duel with the bull moose is a long and trying one. Why is it important to the story? (2)

32. What has happened to Buck at the end of the story? Did you think that this would happen all along? Explain your answer. (2)

III. Create language activity for capable students: find examples of London's use of gerunds and participles.

A. How does London use "ing" words? (as nouns and adjectives) What effect does this produce? (gives rhythm to language and provides a sense of action)

B. Note where London places adjectives and participles.

"And with the coming of the night, brooding and mourning by the pool, Buck became alive to a stirring of the new life in the forest . . . "

"One wolf, long and lean and gray, advanced cautiously . . ."

"Then an old wolf, gaunt and battle scarred, came forward."

IV. Note London's use of repetition. What effect does this produce? (intensifies the mood)

"It was the call, the many noted call, sounding more luringly and compellingly than ever before."

"Death, as a cessation of movement, as a passing out and away from the lives of the living, he knew, and he knew John Thornton was dead. It left a great void in him somewhat akin to hunger, but a void which ached and ached . . . at times, and when he paused to contemplate the carcasses of the Yeehats, he forgot the pain of it; and at such times he was aware of a great pride in himself, a pride greater than any he had experienced."

V. Note how London uses appositives.

"He had killed man, the noblest game of all."

"One only he saw, a sleek gray fellow, flattened against a gray head limb so that he seemed a part of it, a woody excresence upon the wood itself."

VI. Give composition assignment.

A. Direct students to compose sentences in imitation of those by London.

B. Re-read the snow shoe rabbit incident; note the language, especially specific action words: blundered, sped, plowed, etc. Direct students to write a "chase" of their own, imitating London's style.

The Call of the Wild

VOCABULARY

Chapter One

1. tide-water dog
2. booming the find
3. demesne
4. strike
5. progeny
6. squarehead
7. metamorphosed
8. break cayuses
9. soliloquized
10. conciliated
11. swarthy
12. Spitzbergen
13. possessed

Chapter Two

1. vicarious experience
2. huskies
3. swart
4. wheeler
5. introspective
6. malignant
7. appeasingly
8. ignominiously
9. disconsolate
10. placatingly
11. forbears
12. courier
13. fastidiousness
14. malingerer
15. retrogression
16. to leeward
17. cadences
18. divers
19. lap over

Chapter Three

1. dominant primordial beast
2. pandemonium
3. slavered
4. din
5. covert
6. eerie
7. aurora borealis
8. articulate travail of existence
9. insidious
10. wraith
11. ecstasy
12. paradox
13. rampant
14. wonted
15. inexorable

Chapter Four

1. mushers
2. lapsed

Chapter Five

1. callowness
2. clannish
3. inexorable elimination of the superfluous
4. orthodox
5. amenities
6. relevant to
7. importuned
8. loom
9. innocuously
10. inarticulate

Chapter Six

1. transient
2. lessoned
3. peremptorily
4. imperiously
5. grubstaked
6. tenderfoot
7. snubbing
8. totem-pole
9. vaunt
10. Mastodon King
11. plethoric
12. quibble
13. conjuration
14. babel

Chapter Seven

1. ramshackle
2. flint-lock
3. placer
4. washing-pan
5. salient
6. overture
7. pertinacity
8. watershed
9. pent
10. equilibrium
11. sequential
12. ptarmigan
13. palmated
14. splay hoofs
15. paroxysms
16. simulated
17. beset
18. palpitant
19. pregnant silence
20. Yeehats
21. sluice boxes

The Big Wave
Adventures for Readers, Book I. p. 436.

I. Present background.

A. Familiarize students with the islands of Japan (the people, the customs, the geography, etc.) as much as possible.

B. Review thematic concepts. In this play an act of nature changes the lives of all the people on the island. What acts of nature might change the life of someone living in our own country? (Florida students should be familiar with hurricanes, tornadoes, etc.) Discuss tidal waves, their causes, their intensity, etc.

C. Who is Pearl S. Buck? Give some brief background of the author.

See page 144 of Adventures for Readers, Book I for a brief summary of the author's life.

1. What is Pearl S. Buck's general background?

She was born in West Virginia to missionary parents, but grew up in China. After completing her college education at Randolph-Macon in Virginia, she returned to China. There she married Dr. John Buck, an agricultural missionary. Mrs. Buck's deep understanding of China, its land and people, comes from her long years of living there. She has been living in the U. S. since 1935. In 1949 she founded Welcome Home, a non-profit organization for the care and adoption of American born children who have Asian ancestry.

2. What are some of the books that show her insight into the Oriental people?

a. Adult works

(1) East Wind, West Wind

(2) The Good Earth - her most famous work, winner of the 1932 Pulitzer Prize

(3) Imperial Women

(4) Dragon Seed

(5) Pavilion of Women

(6) Letter from Peking

(7) My Several Worlds - her autobiography, published in 1954

(8) Peony

b. Children's books

(1) The Chinese Children Next Door

(2) Water Buffalo Children

(3) One Bright Day

(4) The Big Wave

(5) Stories for Little Children

3. Why is her place in American literature unique?

She is the first American woman to win the Nobel Prize in literature. It was awarded to her in 1938.

D. Tell students the play will be read first; then, if the class wishes, the play can be performed.

II. Discuss:

A. Act One

1. Almost all the people are farmers or fishermen. Discuss the differences between the farmers and the fisherman and how they feel about each other.

2. Old Gentleman is described as an aristocrat, but he is more than just a wealthy person. What does he mean to the community on the island? Do we have people like Old Gentleman in our society? How do they differ from Old Gentleman?

B. Act Two

1. In the beginning of Act Two we know that something bad is about to happen. What signs tell us this?

2. Why does Jiya's father refuse to go to safety, but insist that Jiya go?

C. Act Three

1. How does Kino's family plan to help Jiya?

2. Why does Jiya want to sleep at the end of Act Three?

D. Act Four

1. Why does Old Gentleman come to Kino's House?

2. What does the father's attitude about Old Gentleman's proposition show about the father?

E. Act Five

1. In spite of the danger and Old Gentleman's warning, people begin to rebuild on the beach. Why?

2. Why is it impossible for Kino to understand why Jiya wants Setsu for his wife?

3. The fishermen had never had windows facing the sea in their houses. Why did Jiya put in a window facing the sea?

III. Give written assignments: Students should be required to write 150 to 200 words on at least one of these questions. Students should be permitted to use the text or their notes if they wish.

A. What do you see as the most important problem the people have to face in The Big Wave? How well do they do in coping with it?

B. In the world the author has created, is the situation believable? That is, does it deal with a situation that could happen? Why or why not?

C. Did the people in the play react to their situation in the way that you thought they would after the first or second act? Did their reactions surprise or disappoint you? Explain your answer.

D. Write another ending for the play. Do not attempt to write dialogue, just write as a story another possible ending for the play. Then write an explanation of why you believe the play might end the way you wrote it.

Culminating Questions Related to the Theme

1. Of all the environments studied, which was the toughest challenge to man? Why?

2. Which character did the most effective job of meeting and overcoming his obstacles? Was his conquest described in believable terms?

3. Some of these selections were about real incidents, some were made up. Was the conflict between man and nature presented as well in both kinds? Do you think there is any difference in the way the fiction writers handled their stories? Justify your answers.

4. These stories covered conflicts between man and nature in a variety of settings, from frozen Arctic to tropical island. Describe another possible location in nature (the desert, under the sea, a volcanic atoll) and explain what unique challenge it would offer to man. Also explain what man would have to do to overcome these obstacles.

5. Compare and contrast the kinds of environment found in any two of the selections we have read. (100 - 200 words)

6. Compare and contrast the reactions of the characters from any two of the selections we have read.

Man Against Nature

Suggested Films

1. Longfellow, Henry Wadsworth: Twenty minutes, black and white 921 LH
2. Nanook of the North, parts 1 and 2: Fifty-five minutes, black and white 919.8
3. Nomads of the North: Twelve minutes, color 917.98N
4. North of the Arctic Circle: Twenty minutes, black and white 914.81
5. Ocean Voyage: Thirteen minutes, color 387 - 0
6. Pacific Island: Eighteen minutes, color 997.2
7. Pushing Back the Frontiers of Space: Six minutes, black and white 522.2
8. Man in Flight: Thirty minutes, color 629.109

Suggested List of Selections for Outside Reading

1. Defoe, Daniel. Robinson Crusoe.
2. George, Jean. My Side of the Mountain.
3. London, Jack. White Fang.
4. Rawlins, M. K. The Yearling.
5. Rolvaag, O. E. Giants in the Earth.
6. Verne, Jules. 20,000 Leagues Under the Sea.
   Mysterious Island.
7. Wyss, Johann. Swiss Family Robinson.

THE NOVEL - A SEVENTH-GRADE LITERATURE UNIT

OBJECTIVES

- I. To understand the genre of the novel
    - A. Definition
    - B. Purpose or art of the novel
    - C. Form
        - 1. Theme
        - 2. Voice of the narrator
        - 3. Setting
            - a. Description
            - b. Effect on characters
            - c. Comparisons
            - d. Use as a transition
        - 4. Character
            - a. Description
            - b. Development
            - c. Diversity of characters, their natures and motives
        - 5. Plot
            - a. Coincidence
            - b. Foreshadowing
            - c. Sequence
            - d. Cause and effect
            - e. Complication and conflict
            - f. Climax
            - g. Conclusion (denouement)

6. Author's use of language or style
    - a. Physical symbols
    - b. Imagery
        - (1) Personification
        - (2) Simile
        - (3) Metaphor
    - c. Technical terms used in mountain climbing
    - d. Foreign words
    - e. Italics
    - f. Ellipsis (condensed sentences)
    - g. Dialogue (irony in dialogue and how dialogue reveals character)

II. To learn the concept of romantic mode

III. To learn the techniques of descriptive writing

IV. To learn new vocabulary words from literature

V. To learn to read imaginative literature through various reading skills:

- A. To recall fact
- B. To follow sequence
- C. To summarize
- D. To evaluate
- E. To interpret
- F. To analyze
- G. To appreciate

Outline of Unit

I. The Novel - An Outline for the Teacher

II. Report Topics and Activities

III. Writing Assignments

IV. Study and Discussion Questions for Third Man on the Mountain

V. Vocabulary Words by Chapter

VI. Test on the Novel

The Novel - An Outline for the Teacher

I. What is the novel?

A. Definition - a fictitious prose tale of **considerable** length, in which characters and actions representing those of a believable life are portrayed in a plot.

B. Key Words

1. Fictitious - imagined, invented, or pretended

2. Prose - ordinary language (not poetry)

3. Length - about 50,000 words or more

4. Plot - the plan or main story, involving actions in a setting and characters

5. Believable - credibility -

Students should be introduced to Coleridge's idea of "the willing suspension of disbelief." The reader first accepts the author's definition of the world he is describing as in Alice in Wonderland or Twenty Thousand Leagues Under the Sea. Once in this world, the reader should be able to see whether the author has lived up to his own definition. The author must use appropriate behavior, motivations, thought, speech, and plot development for the world he has created.

II. What is the purpose or art of the novel?

A. Entertainment - The novel is a story and need not contain a moral, teach a lesson, or especially give a true picture of real life. The student must learn that even in life-like stories, the author is deliberately structuring the events to suit his purpose.

B. Interpretations of life's truths and its meaning - The writer may choose to use his novel to demonstrate ideas, to express beliefs, and to analyse life. The reader should be aware of the symbolic and literal levels of meaning. Does the story have a double meaning? Does the author tell the reader exactly what he means, or is he leaving room for the reader to make his own guesses and inferences?

III. What is the form of the novel? Students need to recognize the basic structure of the novel, an elementary introduction to form.

A. Theme - What is the novel about?

What is the point or the meaning of the novel? What is the most elemental statement of the story's main idea? (The Third Man on the Mountain is about a boy's struggle for maturity and the conquest of one of nature's obstacles, a great mountain.)

What are the basic themes in literature?

Man and God
Man and Nature
Man and Man
Man and Himself

B. Setting - Where and when did the story take place? How is the setting presented? What is the local atmosphere? How important is the setting? Could the story have taken place in another setting and still be valid?

C. Characters - Who are the people in the novel? Are their traits, natures, and motives alike? How are the characters related to each other? Are the characters too good or too bad, or are there variations of gray? Are the characters stereotyped? What is the relationship between description and character? How does the author reveal character? Is it through one or several of the following nine basic methods identified by J. N. Hook in The Teaching of High School English, (New York: Ronald, 1950), p. 160?

1. Telling what kind of person he is
2. Describing the person, his clothing, and his environment
3. Showing his actions
4. Letting him talk
5. Relating his thoughts
6. Showing how other people talk to him
7. Showing what other people say about him
8. Showing how other people react because of him
9. Showing how he reacts to others

D. Voice of the narrator - Who is telling the story? How much does he know? How much does he tell the reader?

1. Third person omniscient - Is the narrator one who knows all the thoughts and feelings of his characters but is not a character in the story?
2. First person participant - Is the narrator telling his own story?
3. First person observer - Is the narrator an observer or minor character who tells another character's story?
4. Third person limited - Does the narrator tell the story as an external observer who is not a character?

E. Plot - What is the action, the story line?

1. Coincidence - Although coincidence does occur in real life, is it used to help the author out of difficulty? Is it used illogically? Or does coincidence justify itself in terms of logical development in the story?

2. Foreshadowing - Does the author give the reader a "hint" of future events?

3. Sequence - How is the action of the story presented? Does the story move in straight chronological manner? Does the author use the technique of flashback to fill the reader in on events that occurred before the story begins?

4. Cause and effect - How do the characters act and react to each other and events in the story? Is the cause and effect chain given subtly and artistically?

5. Complication and conflict - What problems between the characters and events build tension? Do the characters overcome their problems too easily? Are the characters struggling against one another or their environment? Or are they struggling within themselves?

6. Climax - At what point do the forces in conflict reach the highest point? When does the story move to the point of solution? What is the breaking point?

7. Conclusion (Denouement) - What is the final resolution? What is the outcome of the conflict, the solution to the problem?

8. Style of the author - Teachers should see Bulletin No. 6 G Language Arts Guide for Written Composition, pp. 13 - 14, for a discussion of style.
In Third Man on the Mountain, study guide, attention is given to the following:

What are the physical symbols in the story? What do they represent? What does the use of technical terms do for the authenticity of the novel? How effective is the author's use of imagery? What figures of speech does he use? What effect does the use of foreign words have on the story? (Do they give local color?) Why does the author put some words, other than foreign ones, in italics? (Is it for emphasis?) Why does the author use ellipsis? What effect does his use of dialogue have? (Does it help reveal character?) How is irony used in the dialogue?

9. Mode - What is the author's general attitude toward the world, people, and events? What is his outlook on life?

   a. Romantic - Does the author present a mystic world of an imaginative nature where the adventures in a quest lead to the exaltation of the hero? "The complete form of the romance is clearly the successful quest, and such a completed form has three main stages: the stage of the perilous journey and the preliminary minor adventures; the crucial struggle, usually some kind of battle in which either the hero or his foe, or both, must die; and the exaltation of the hero." Northrop Fryes. Anatomy of Criticism: Four Essays. Princeton: Princeton University Press, 1957, pp. 186-187. As students read Third Man on the Mountain, they should consider romantic mode. One suggested test question on the novel centers around this concept.

   b. Comic - Does the author present human beings as imperfect but generally able to cope with life and the foibles of humanity? Does he see man as ridiculous? Example: Red Skelton's comedy.

   c. Tragic - Does the author see life as leading to death or doom and the downfall of the individual? Is humanity ennobled by the struggle with mortality? Example: President Kennedy's death.

   d. Ironic - Does the author view man as the victim of forces he cannot identify? Does chance rule life? Is there a contrast between the expected and the actual? Examples:"The Ugly Duckling," "King Midas","The Goose that Laid the Golden Eggs","The Fox and the Stork."

   e. Satiric - Does the author make fun of, ridicule, use humor to criticize man and society? Examples: Take-off's, Mad Magazine, Cat Ballou, Allan Sherman, political cartoons, Thurber's "Little Red Riding Hood," "The Scotty Who Knew Too Much" - (Fables of Our Time).

Some suggested report topics and activities for Third Man on the Mountain:

1. James R. Ullman: Author and Adventurer
2. The Conquest of Everest
3. Annapurna
4. The art of mountain climbing
5. Pictures and descriptions of gear used in mountain climbing
6. Why men climb mountains
7. The similarity between the actual climbing of the Matterhorn and the fiction account of the Citadel

8. The mountains of Switzerland
9. The highest mountain in the world
10. Illustrations of the Citadel, the characters, or the village of Kurtal

Writing Assignments

1. Write a description of a physical setting. Use Ullman's book for many examples. (Teachers may be interested in Composition: Models and Exercises 7, Harcourt, Brace and World, Inc., pp. 44-46)

2. Write a description of an imaginary character.

   Notice how Ullman has used description to reveal his characters. Find other examples of authors' descriptions. (Teachers may be interested in Composition: Models and Exercises 7, Harcourt, Brace and World, Inc., pp. 73-74.)

3. Write a dialogue between two characters you have made up. (For more advanced students)

   How do Ullman and other authors use dialogue to show what a character is like? In chapter two, what does Captain Winter's dialogue reveal about him, even before we see him? Does the dialogue suit the character and the situation?

STUDY AND DISCUSSION QUESTIONS FOR
THIRD MAN ON THE MOUNTAIN

Chapter 1

1. Explain the comment in the "Author's Note" that "I have drawn on fact for the making of fiction." Find out all you can about James Ramsey Ullman as a mountain climber and as a writer of fiction and nonfiction.

2. How are we given the setting? What is the local atmosphere?

3. Rudi Matt shows he is an individual, or different from the others, in two ways: by his physical appearance and by his actions. In each case, describe how he stands apart. (character)

4. Reread the passage describing the mountain. What words are the high point in this description? Comment on this figurative use of language: "The earth seemed almost to be gathering itself together. It leaped upward." (personification)

6. Explain how foreshadowing is given in this sentence: "He simply crossed the junction of the two ice streams, bore left, and climbed on toward the south ---- and his destiny." (foreshadowing)

7. What does Rudi mean by "the voice of the mountain demon"?

8. What part does coincidence play in Chapter I?

9. What kind of feeling do you have at the end of Chapter I? Do you think the author planned it this way? Why?

Chapter 2

1. How much did Rudi learn about Captain Winter before he ever saw his face? (what dialogue reveals)

2. What was Captain Winter's big surprise when he was rescued?

3. The first part of Chapter 2 gives mainly (a) characterization, (b) action, (c) setting, or (d) ideas?

4. In Rudi's attitude toward Captain Winter, does he feel (a) inferior, (b) equal, or (c) superior to him?

5. What important background information are we given in the conversation between Rudi and Captain Winter?

6. Why do you think Winter had respect for Rudi's opinions?

7. Explain what Winter meant by "Youth is the time for dreams, boy. The trick is, when you get older, not to forget them." How does it apply to Winter?

8. What was the reason for Rudi not wanting Winter to tell about Rudi saving him?

9. Does Chapter 2 end in excitement or calm? Which ending holds your interest better, this one or the one after Chapter 1?

Chapter 3

1. Why would Old Teo put blinds on his kitchen windows?

2. What does Old Teo mean in this prediction about Rudi: "You cannot battle the wind." This is what we call figurative language. Notice other examples of it all through the book as you read.

3. Find the paragraphs that are devoted entirely to descriptions of (a) Old Teo, (b) Franz Lerner, and (c) Frau Matt. When the action stops in this way, does it seem more like the author is talking to us? (point of view)

4. What different viewpoints about Rudi do his mother, his uncle, Old Teo, and Captain Winter have at this time? Did Winter change Franz's and Frau Matt's opinion any? (viewpoint - attitude)

5. Do you think there is some restrained humor in the last sentence in the chapter? "During the evening he broke only three (dishes)."

Chapter 4

1. What is the dream to Rudi? (symbol)

2. How did Winter's gift to Rudi show an understanding of the boy? (dream)

3. How much do you think Frau Matt believed Rudi would be using his new equipment only once? What is her comment?

4. Why did Frau Matt not kiss her son goodby?

5. The red shirt of Joseph Matt is cherished by Rudi because it stands for something. Things valued in this way become symbols. As you read this book try to decide what the red shirt symbolizes.

6. Why is this chapter called "Trial - - -"?

7. Why did Rudi feel "He was a man among men"?

Chapter 5

1. What was the best time of day to climb, and why?
2. Why was it a compliment for Franz to let Winter lead?
3. Do you think the author has captured the feel of the action in this chapter? What parts seem most life-like to you? (atmosphere)
4. What do you think, at this point, the appeal of mountain climbing is? Would you enjoy it?
5. What happened at the Fortress?
6. Considering Rudi's "error," explain how over-confidence can be as bad as or worse than lack of confidence.
7. Why is a feeling of responsibility important in mountain climbing? Why was Rudi's error so foolish?
8. What would you express as the first rule of mountain climbing? Think about the last two sentences in this chapter.

Chapter 6

1. Sometimes in fiction the weather will parallel a character's state of mind. How is rain appropriate for Rudi's mood after coming down from the Wunderhorn?
2. From the description in this chapter list three practical rules of mountain climbing. (Describe "How to . . .")
3. What is the most important lesson Teo taught Rudi? What is there about the story of Rudi's father and Edward Stephenson to illustrate this point?
4. The author has Teo retell the story that was already familiar to Rudi, partly because the readers needed to hear it. Do you think this was a good way to tell us? Did it seem natural to you for Teo to say, "But I was not dead," as he does?
5. How do climbers "belay" and "rappel"?
6. What cause did Teo give for Joseph Matt's greatness as a mountain climber? Was it physical, mental, or emotional?
7. What is significant about Teo? What gap does he seem to fill in Rudi's life?
8. What hope of Rudi's does he find destroyed by a message someone gives him?

Chapter 7

1. In what important way are Winter and Rudi alike?

2. When Franz says he does not believe "that men should set themselves against the will of God," why does it upset Frau Matt?

3. How is Klaus Wesselhaft a contrast to Rudi? Does Rudi seem like the kind of person that would bring resentment from some of the local boys his age? How?
(contrast of character)

4. Would you call Rudi the "first thief in Kurtal"?

5. Why did Rudi have to light a match at the shrine, do you think?

6. What use did Rudi intend to make of his staff?

Chapter 8

1. When Saxo chided Rudi, why didn't Rudi answer back? Does this show something about the "new" Rudi? Or do you think Rudi has changed any since the story began?
(character change)

2. Was it good for Rudi to lie to Captain Winter? Why did he? Do you think Captain Winter believed Rudi?

3. Why do you think the captain did not send Rudi home? How do you interpret this: "Something that was half a smile touched his lips, and he put his hand on Rudi's shoulder."

4. What is meant by "His lie seemed to fill the room"?
(figurative language)

5. Pick out examples of language used effectively. Notice these: "The snow churned up by their feet hung in the windless air like a shroud of crystal . . . the vast ridge of the Citadel seemed to swim in stillness against the gleaming sky . . . And that was all there was in the world. The snow, the gliding, the stillness . . . a wave so huge that it seemed the whole mountain-side had peeled off in foaming whiteness and was descending . . . the white thundering fury of the Citadel bore him on and on, down and down . . ."
(simile, personification)

6. Do you think this is an interesting or effective way to end a chapter? Why?
(cause and effect)

Chapter 9

1. What does the scene in Edelweiss Tavern reveal about the Kurtal guides? Are they scared, superstitious, and doubtful? Or do you think they are basically levelheaded, and therefore, careful?

2. Why is there tension between the village of Kurtal and Broli? (comparison)

3. Why does Teo defend Rudi as the only true mountaineer in Kurtal? Is it because of the things Rudi has accomplished or because of what is inside his mind and heart?

4. The guides from Kurtal plan to do three things: (1) bring Rudi down, (2) talk Winter out of his plans to climb, and (3) pull Saxo down by force. Which of these actions do they have the least right to do?

5. When Winter makes his last comment at the end of the chapter, what do you think he expects to happen? (sequence; cause and effect)

Chapter 10

1. What was the danger in trying to dig out of an avalanche? How did Rudi succeed in coming back up to the surface?

2. Why was climbing a snow and ice covered slope dangerous to do in the afternoon sun?

3. Why did Captain Winter not argue with Saxo's climbing suggestions? What sort of temperament does Captain Winter have?

4. What kind of ideas does the Captain use to try to convince Saxo to cooperate with the Kurtalers?

5. Captain Winter accused people from both villages of "stupid provincial" notions, superstitions, old taboos, and old-fashioned traditions. Is he right? How? Is there still this type of ignorant, special-group notions that cause friction and the same kind of noncooperation these Broli and Kurtaler villagers had? (judgment)

6. Explain: "Let's go after this mountain the strongest way . . . Simply as human beings working together. The Citadel is too great for anything else. Too important . . ." Can you think of some local, state, national, or world problems today that are too great, too important for the people involved not to try to cooperate? How does democracy make it easier for people to reach agreements? Why is it still hard for people to agree? (judgment)

7. Did Captain Winter send Rudi back just to get his uncle Franz? Do you think he realized the boy might be getting himself in trouble? Of course, there is no way to know what Captain Winter's motives are, but readers can guess. (motives)

8. Two things challenged Rudi at one time--one was above him, the other one below him. Explain how this was so.

9. Did Rudi's decision to go left, up the mountain, surprise you at the time? What would you have done, do you think? (cause and effect)

Chapter 11

1. Was Rudi right to climb alone? Why? What were his motives or the reasons he felt he had to climb to the Fortress? Can you think of other things people yearn to do that are similar to Rudi's desire to climb the Citadel? Are these thought of as symbols? What do they represent? (symbol-Citadel)

2. What was the "shadow" on the mountain?

3. How high is Mt. Citadel?

4. What were the worst feelings Rudi had as he climbed by himself? How did he overcome them?

5. Explain: "A shout would have been a blasphemy in that high secret place to which he had come at last."

6. What is the "key" to the mountain?

7. What was the most important thing Rudi discovered about the ridge?

8. The action in this chapter brings us to the highest climax of events so far. Pick out one paragraph or one sentence that you feel is the real climax.

9. What kinds of feelings come when the shadow returns? Of what is the shadow suggestive or symbolic?

10. Note the quick change from feelings of joy to feelings of fear. Does this variety or contrast make reading fiction more interesting? (contrasting moods)

Chapter 12

1. Why did Rudi spend the night on the mountain?

2. What happened to Teo long ago when he started down from the Fortress?

3. How do Rudi's thoughts of home and the world below make him feel?

4. What is "the terrible knowledge" that Rudi realizes about the cave?

5. What is the "power of silence" that came over Rudi as he huddled in the cave waiting for morning?

6. What is Rudi's vision? What happens to his fear when he calls, "Father - Father"?

7. Explain: "He prayed. Then he slept. In his father's shirt; in his father's cave; on his father's mountain." Is he alone?

Chapter 13

1. Why are the Kurtal men really so angry? Are they influenced by a loss of pride, or of superstitions?

2. For the second time, who steps forward for Rudi? Why does he believe in Rudi? Why does he say, "He's a born mountaineer"?

3. In what way is Rudi stronger than the Kurtal guides and some of the others? Is he right in standing up for his individual beliefs?

4. The Kurtal guides were interested in hearing Rudi tell them there were no spirits or demons on the mountain. Why?

5. What clashes of value between the Kurtalers and the man from Broli cause a near-fight over the climbing of the Citadel? Explain how "the Englishman's appeal struggled with the pride and prejudices of generations."

6. Is it really any surprise to you that Rudi is chosen to go on the great climb?

Chapter 14

1. Who were the five men who stayed behind? What impression have you been given about each of them (except Teo, already discussed)?

2. What resolve did Rudi make, in gratitude to Teo and Winter? What kind of Rudi is climbing the mountain now?

3. What last minute advice did Teo give Rudi?

4. What tells you that Captain Winter, also, understands the boy?

5. What is the job of leader on the rope?

6. What is diplomacy? Does Captain Winter have it? Where is this shown?

7. Does Saxo seem like a believable person or does his bad personality seem too exaggerated to be real? Can you ever remember a time when you were on his side?

8. What feelings does Rudi's yodel express?

9. With what kind of atmosphere does this chapter end?

Chapter 15

1. What is keeping these men going? Why doesn't Winter quit? Are the four thinking of themselves more as individuals or as a group?

2. What has happened to all the arguing as they try to climb the needle?

3. Explain how these are important in mountain climbing: (a) planning ahead, (b) trial and error, and (c) team work.

4. Explain why Rudi says of Captain Winter, "Of all of us he most deserves to make it." When the Englishman insists on being first to try to pass the needle, how does this reinforce what Rudi has expressed?

5. Explain the "second key to the Citadel."

6. What was the greatest battle Rudi fought in the needle?

7. This chapter brings us to a second climax to the story. Do you expect an even greater one? What comment can you make on the structure of the novel so far?

8. A very important part of reading a book is imagining or sensing the action. Is it easy to visualize the events in this chapter? What passages give especially good realistic description? Perhaps you would enjoy sketching a picture you visualized as you read this chapter.

Chapter 16

1. Explain how Captain Winter was "defeated by the very intensity of his effort."

2. Explain the conflict between the climbers' code (which Saxo valued more), and the guides' code (which Franz valued more). Do you feel the situation calls for making an exception to the "first and great commandment" for a guide? What would you have done?

3. Were you surprised at Rudi's decision? How does it show he was not just "his father's son" but also an individual with his own personality, ideas, and drives? Are his reasons different from Saxo's?

Chapter 17

1. Reread the first paragraph. Do you like this account of the rising sun? How is it used as a transition to get us into a different setting?

2. Herr Hempel says, "The man from Broli. He has delayed them." What would men from Broli be saying? Do you admire their loyalty, or disapprove of it?

3. What change has come over Frau Matt? Do you think this would likely have happened in real life?

4. Explain Franz's motives for climbing. How is he like Saxo?

5. What change came over Captain Winter during his rest?

6. With what atmosphere does this chapter end? Does it seem like a stopping place? How is our interest held?

Chapter 18

1. Saxo's nasty reception of Rudi and his rejection of Rudi as a partner are immediately followed by his accidental fall. Is this planned so the reader will feel that justice is being done to Saxo? When do we regain some respect for Saxo?

2. What occurrences help to give us a noble picture of Rudi? Do you react more with disappointment, satisfaction, or a mixture of both when you read of Rudi's decisions?

3. How is trial and error again an important technique of mountain climbing?

4. Explain the significance of the phrases in italics -- "His father's son" and "Only if he did not call." Why does this author put some groups of words in italics?

5. Explain Rudi's last comment in this chapter, "We are guides of Kurtal, and we got our Herr to the top." Being told there is irony in this statement, could you then guess what is meant by irony?

6. Can you now explain the time sequence of events in the last two chapters?

Chapter 19

1. Many times in the story, a particular kind of climber is called a "bundle of firewood." Also we are told "the rope was life itself." Both of these expressions are called metaphors. Can you explain how a metaphor works? Have you noticed other examples of language you could call metaphors?

2. What was "the hand" that pulled him on and to the platform?

3. Notice this writing, especially how it is punctuated: (condensed sentence or ellipsis).

> Ridge. Snowslope. Glacier
> Sunlight. Dusk. Dark.
> Then the hut. Lights and voices. And sleep-sleep-sleep.

Are these condensed sentences? Why does the author write them this way? Does it express to us, or help us to imagine, how Rudi is feeling? Do you think it is the meaning or sense of the words, or the feeling of the words, that is more important for us to get here? Can you comment on how language is used to communicate experience?

4. What final impression do you have of Saxo?

5. Explain why Captain Winter says, "It is Rudi's mountain," and to Rudi, concerning the red shirt on the staff, "You put it there. You and your father."

6. What do you think is the greatest climax of the story? Pick out the sentence, realizing, of course, that various readers will disagree.

7. Looking back, what do you feel was Rudi's greatest struggle? Was it a physical victory over the mountain, or a moral, mental, spiritual victory over himself? Notice that we are not actually taken to the summit with Franz and Winter. Is this to put more emphasis on the conquering of an inward mountain rather than of the Citadel?

8. When this story was first published it was called Banner in the Sky. Which title do you like better? Why? Do you think Third Man on the Mountain refers to something that has happened or will happen to Rudi in the future?

9. Do you think it would have been a better story if Rudi had made it all the way to the top? Considering that he did not, of what do you think the "banner in the sky" is a symbol?

10. Reread the last paragraph, which is in italics. We are told that the story is of how Rudi grew from a boy to a man. What are some changes Rudi made as he was maturing?

11. If, as the last paragraph implies, the main point of the book is this struggle for maturity, do you think the ending of the story fits this and accomplishes the author's purpose?

12. Look back at Rudi's last comments. What does the boy's change in attitude about the "dirty dishes" and work in general suggest to you about how he will act in the future? Do you think he has matured?

13. What changes are necessary for one to grow "from a boy to a man"?

14. What part do superstition, jealousy, pride, fear, and love play in this book? Do you think these things play the same role in real life?

15. Referring to your experience with this book, write (or prepare to discuss) what truth there is in these sayings:

    a. "Discretion is the better part of valor." (Look up words.)
    b. "Bravery comes from the glands, courage from the mind."

16. If a novel should at least do these things: (1) entertain, and (2) communicate meaningful experience, how good a novel is Third Man on the Mountain?

Third Man on the Mountain

VOCABULARY

Chapter One

1. agilely
2. crevice
3. glaciers
4. precipices
5. terminal moraine
6. col
7. traversing
8. incredibly
9. crevasse

Chapter Two

1. prone
2. apprentice
3. porter

Chapter Three

1. soaring
2. deliberate
3. proprietor
4. wrenched

Chapter Four

1. knapsack
2. decipherable
3. taunting
4. haft
5. maze
6. unencumbered

Chapter Five

1. ascent
2. obliquely
3. buttress
4. cleft
5. cornice
6. preeminent
7. intricate
8. angled
9. pendulum
10. contemptuous

Chapter Six

1. summit
2. projection
3. belay
4. chamois
5. atoned
6. exultantly

Chapter Seven

1. shoats
2. pewter
3. cheese fondue
4. embroidery
5. rebuff
6. shrine

Chapter Eight

1. motes
2. ramparts
3. chasm
4. marshal
5. decrepit
6. reconnoiter
7. icefall
8. apex
9. labyrinth
10. pinnacles

Chapter Nine

1. patronized
2. excursions
3. defiance

Chapter Ten

1. provincial
2. taboos
3. bivouac

Chapter Eleven

1. seracs
2. crag
3. gradient
4. gully
5. blasphemy
6. impregnable
7. zenith
8. surmount
9. remote

Chapter Twelve

1. eddies
2. abyss
3. gaunt

Chapter Thirteen

1. connived
2. uncomprehendingly

Chapter Fourteen

1. obstacles
2. tributary
3. obliterated
4. chockstone
5. lammergeier
6. forbidding
7. desultorily

Chapter Fifteen

1. formidable
2. paroxysms
3. unrelenting
4. levering
5. cornice
6. marmot
7. convulsively

Chapter Sixteen

1. wretchedly
2. tantalizing
3. threshold

Chapter Seventeen

1. muted
2. priority
3. reverberated

Chapter Eighteen

1. pinioned
2. precariously

Chapter Nineteen

1. verge
2. despairingly
3. contrived
4. turmoil

Foreign Words

1. auslander
2. Grus Gott
3. alpenstock
4. Lausbube
5. dummeresel
6. Herr
7. bergschrund
8. Ja
9. gendarmes
10. lumpen

Suggested Test Topics

Part I. Sequence of events - Arrange the following into the order in which they occurred.

A. Rudi, lowered down the mountain like a bundle of firewood because of his mistake, risks the lives of the others.

B. Alone, Rudi spends the night on the mountain in the cave, where his father and Sir Edward Stephenson had died.

C. Instead of returning to the village as Captain Winter had requested, Rudi turns left, climbing up to the Fortress, the "key" to the upper mountain.

D. Rudi, truant from his job, climbs up into the mountains to look at the Citadel.

E. Frau Matt allows Rudi to accompany Captain Winter's party as a porter just - "this time - this once."

F. Rudi climbs through the second "key" to the Citadel, the needle's eye.

G. After the quarrel between Franz and Saxo ends, Captain Winter wants four including Rudi, not three, to go on the climb.

H. Rudi lies so that Winter will allow him to accompany the party on the climb to the Citadel.

I. The climbers, upon Winter's decision, take Rudi's route, which turns left, leading up to the Fortress.

J. Rudi saves Captain Winter from freezing to death inside the crevasse.

Part II. Character description - Match the name with the description.

Frau Matt   Emil Saxo   Rudi Matt   Teo   Franz Lerner
Captain Winter   Klaus Wesselhoft

A. He hated his complexion and coloring. In the summer he exposed his face for hours to the burning sun. His hair was blond. His eyes were light. His mother called them hazel.

B. He was an Englishman of thirty, very tall and thin, and his face, too, was thin, with a big hawklike nose and a strong jutting chin. He was the foremost mountain climber of his day, and during the past ten years had made more first ascents of great peaks than any other man alive.

C. He was not really so old, not more than perhaps fifty-five. But his brown skin was wrinkled, his hair almost white, his eyes pale and watery behind craggy brows. And also, he was a cripple.

D. He was a big man, not tall, but broad and stoutly built. Everything about him was slow: his gait, his gestures, his speech. Slow and deliberate. Slow and powerful. He was dressed in rough guide's clothing.

E. She had been one of the beauties of Kurtal, and though the years of widowhood had faded her, she was still, in her late thirties, an attractive, almost a pretty, woman. She had the same fine features and light complexion as her son.

F. This man was from Broli. He did not want to have to pull some young dishwasher six thousand feet to the top of the Citadel.

G. He was eighteen and an apprentice guide. He was big and strong and loudmouthed, and he made a favorite sport of taunting Rudi by calling him "Angelin face."

Part III. Vocabulary (according to teacher's choice taking into account the students' ability)

Part IV. Essay topics

A. What does the Citadel mean to Rudi?

B. Describe the importance of these symbols to the story:

1. The red shirt
2. The shadow
3. The dream
4. The banner in the sky

C. Describe the two "keys" to the Citadel.

D. Compare and contrast the codes of the guide and the climber. Use Franz and Saxo as examples.

E. How is Rudi an individual?

F. What changes toward growing up does Rudi make during the events of the story?

G. What is the climax of a story?
Where is the climax of this one?

H. Considering Rudi's age and his experience with mountain climbing, are his attainments above those that the average person might accomplish?

Explain your answer.

FRONTIER SPIRIT-AN EIGHTH-GRADE THEMATIC LITERATURE UNIT

Introduction to Unit

The early settlers of America brought with them and employed in their daily lives the traditions of European civilization. In a sense, it could be said that their traditions were extensions of European culture.

The predominant theme in early American writings was Puritanism. Although Puritanism is reflective of the pioneer spirit, it had its roots in European soil. As America moved westward it began to develop its own tradition. To carve a home and a livelihood out of a wilderness and to subdue untamed forces of nature tax a man's courage, his dreams, his fortitude, and his stamina of spirit. The stark drama of western development, which gave us art forms that are indigenous to America, was documented in the stories, folktales, legends, tall tales, short stories, and westerns -- that were told of the hero-type who conquered the wilderness. Imaginative literature reflects the western way of life in a continuum ranging from the fantastic to the actual. This unit has been organized along such a literary continuum designed to represent this variety.

An attempt is made to present materials in a sequence of graduated reading difficulty, beginning with the simple and advancing to the more complex.

HISTORY

LITERATURE

Less Realistic

More Realistic

Tall Tales	Legendary Heroes	Probable Short Story	Realistic Novel	Non-fiction
Pecos Bill Mike Fink Paul Bunyan	Jesse James Davy Crockett Daniel Boone Jim Bowie Kit Carson	"The Celebrated Jumping Frog of Calaveras County" "The Bride Comes to Yellow Sky" "The Luck of Roaring Camp"	Shane Track of the Cat Ox-bow Incident My Antonia	Oregon Trail "Death Valley Days" True Stories of Pioneers

UNIT - FRONTIER SPIRIT

GENERAL OBJECTIVES:

1. To realize that the history of the frontier is reflected in literature
2. To see that literature reflects the pioneer spirit in a continuum ranging from the fantastic to the actual

SPECIFIC OBJECTIVES:

1. To grasp the importance of point of view in literature
2. To formulate a more realistic concept of the West as opposed to the popular concept represented by mass media
3. To see that tall tales, even though fantastic, typify and represent characteristics and customs of many pioneers
4. To reach logical conclusions by comparing and contrasting two or three accounts in literature of a real person or an actual event
5. To understand the characteristics of the western hero
6. To recognize the characteristics of the tall tale, the short story, the novel, and the poem
7. To illustrate from the selections read some techniques used by the author to develop characterization
8. To determine if the ending of a work is in logical agreement with the traits of a character and the events of a plot
9. To begin to differentiate between good and bad westerns by comparing the stereotyped character plot with those that are better developed
10. To identify mood in a poem
11. To discover the central theme of the poems and prose selections
12. To recognize the frontier spirit in America today as exemplified in the explorations of outer space and the sea

Point of View: A

Lesson 1

The object of this lesson is to compare different ways people see the same thing. To do this (1) the teacher must provide a pre-planned incident for the students to observe. (2) After the incident has been presented, each student should write what he saw. Undoubtedly, students will give varying accounts of what happened. (3) Then the students should be able to generalize that "people interpret the same event and relate what they see in different manners." Everyone looks upon the world from a unique position: his own. No one person can lay claim to the assertion that his is the real version and all others are false.

The following suggestions might be of help to the teacher in planning the incident to be presented for student observation.

1. A fight between two students over a pencil
2. An argument between two teachers over a point in a lesson, a book, or what to do with a problem child
3. An argument between a teacher and a student over the student's excessive tardiness
4. A display of materials on the teacher's desk (The student describes only what he can see from his desk.)

   Note: Keep the student papers until the end of the unit for another activity.

Point of View: B

Lesson 2

Objectives:

The student should be able:

1. To define point of view.
2. To know the function of point of view in literature.

Show the film The Eyes of the Beholder. *

This film shows several characters in a situation and how each character analyzes the same events and other characters involved.

Questions for discussion

1. When we saw the incident through the point of view of the waitress, what did it reveal?
2. When we saw the incident through the point of view of the taxi driver, what did it reveal?
3. What is point of view?
4. What is the function of point of view in literature? Why should you know from whose point of view a story is told?

Assignment

Write a two paragraph composition in which you relate one incident from two different points of view. You might write about a boy and his father when they discuss the purchasing of a motor scooter or car for the teenager or about a girl and her mother trying to decide whether or not to buy her a new dress for the prom.

*Note to the teacher: If the film is not available, refer to "The Blind Men and the Elephant" by John Godfrey Saxe in Adventures for Readers, Book I, p. 496 to illustrate different points of view.

THE WESTERN FRONTIER

Lesson 3

Objectives:

The student should be able:

1. To define the word frontier.
2. To realize that most popular impressions of the western frontier are based upon T.V. and movies - impressions which are not always historically accurate.

Procedures:

1. Have students write a definition for the word frontier. Then relate it to western frontier.
2. Have different students volunteer to read their definitions.
3. Draw out from the students their concepts and impressions of the western frontier according to the movies, television, or people whose ancestors contributed to the settlement of the West. A discussion of the authenticity of most westerns might be appropriate at this time.
4. After a discussion of the definitions, have a student write on the board a definition that would encompass the major points presented in the class discussion. All students should then write this definition in their notebooks.
5. Have a student look for frontier in a dictionary. A comparison of definitions can be made at this time.

   Keep the students' definitions and the class definition for a comparison at the end of the unit.
6. Ask this question: From what we have discussed in the past three days, do you suppose that men who recorded the historic events agreed on what occurred and presented their material of our western frontier in the same manner?

TALL TALES AND LEGENDS

Lesson 4

In the same manner that two people see the same thing differently, historic events are recorded and distorted according to the observer's point of view and form of writing. Since history is reflected in the literature of the time, it seems that our frontier literature would represent history ranging from the less realistic manner of the tall tales to the factual account of some diaries.

Many of the stories, tales, and legends that have come down to us from the western frontier are based on historical events and the actual deeds of men; but there are also tall tales that are based upon specific incidents that never occurred and upon particular characters that never existed. In spite of this, these tall tales, in an exaggerated form, typify and represent characteristics of many pioneers. One of these tall tales is about a cowboy named Pecos Bill. (The teacher may use any legend or folk tale.)

Objectives:

The student should be able:

1. To identify the humorous elements of the tall tale: exaggeration and dialect for authenticity.
2. To find characteristics of the pioneer and his life as represented by the legendary character and his actions.
3. To support his opinion by referring to examples in the tale.
4. To be aware of the fact that exaggeration, although humorous, depicts reality, but that it also distorts the facts.

Procedures:

1. Read the tall tale about Pecos Bill. Adventures for Readers, Book II, (Laureate Edition) p. 290.
2. Discuss the following questions:

a. Do you like or dislike this tale? Why?

b. What made it humorous? (exaggerations and dialect)

Give examples of the things that made the tale humorous.

How does a story become exaggerated? Activity: Tell a simple anecdote to one student, who retells it to another student, and so on until each member of the class has heard the story. Let last student tell story to class. Let first student compare the story as he heard it. Point out that discrepancies may be the beginning of exaggerations.

c. Relate in an exaggerated manner an experience which actually happened to you.

d. How do Pecos Bill's inventions show that he was a product of a real cowboy's dreams and imaginings? Why do you suppose the cowboys told these stories?

e. In their reason for moving west, how did Pecos Bill's parents illustrate one characteristic of many pioneers?

3. Why do folk tales appeal to people? (a) The character represents some trait of the people of the day. (b) The tale exaggerates reality.

4. Write a short paragraph about the kind of man Pecos Bill might have been in reality. Be able to prove your point by referring to some exaggerated incident in the tale.

TALL TALE ENJOYMENT

Lesson 5

It is suggested that one period be devoted to listening to tall tale records or the reading of tall tales in the library or classroom. Perhaps part of a period could be devoted to listening to a tall tale record, another part for the reading of tall tales, and a few minutes for students to summarize the tall tales read.

A suggested record is "Paul Bunyan and Other Tall Tales of America" by Riverside Wonderland ----1LP----1414.

WRITING A TALL TALE

Lesson 6

Objectives:

1. The student should know the characteristics of a tall tale.
2. The student should be able to write a tall tale.

Procedures:

1. Review the characteristics of a tall tale from previous lessons.
2. Have the students write a tall tale and illustrate it if desired.

   Suggestions for tall tales:

   a. Some person seems to be peculiar.
   b. An old house that has historic significance now stands empty.
   c. Pecos Bill invites you to spend your summer vacation on his ranch. You accept. What happens?
   d. Paul Bunyan takes a trip to New York City, where his great strength amazes the citizens.
   e. A steamship reports an encounter with a great sea serpent off the Atlantic Coast. You are a member of a party that sets out to capture and kill the monster.
   f. A modern Rip Van Winkle goes to sleep now and wakes up in the year 2000. What changes does he find? What trouble does he have in adjusting himself to a new condition?

REAL MAN OR LEGEND

Lesson 7

Moving to a slightly more realistic plane, we come to characters who actually lived and performed certain deeds; but due to the exaggerated humor of the frontiersmen, both the character and the deeds were blown out of proportion so that it is difficult to determine what the person was actually like and what he really did. In most instances, it was the legendary character and his deeds rather than the real man and the events of his life which were remembered. Outstanding among these real though lengendary men were Johnny Appleseed, Billy the Kid, Kit Carson, Wild Bill Hickok, Wyatt Earp, Jesse James, Davy Crockett, and Daniel Boone.

Objectives:

The student should be able:

1. To differentiate between fact and fiction.
2. To reach conclusions by comparing and contrasting.
3. To realize that there is good and bad in all people.
4. To understand the characteristics of the western hero.

Procedures:

1. Give students copies of "Jesse James" by Stephen Vincent Benet from A Book of Americans and "Ballad of Jesse James."
2. Have students list the characteristics of Jesse James which the poems have in common. Do you suppose these are true? Are the other characteristics false? Do these poets have the same point of view? Point out western heroic qualities.
    a. The hero has great accuracy with any weapon.
    b. His bravery and courage are conspicuous.
    c. His attitude to all women is courteous.

Lesson 7 - continued

   d. He robs only the rich and aids the poor.
   e. If he dies, his death is the result of betrayal or treachery.
   f. His death is rarely a conclusive death, since he keeps on appearing in other places for many years.

3. What did Jesse do that was bad? What did Jesse do that was good?
4. Would you say that there is good and bad in all people? Give an example. What do you think about yourself?
5. Read a nonfiction account of Jesse James' life from Rainbow Books of American Folk Tales and Legends by Marie Leach. Students are to listen for discrepancies in poetic accounts of James' life.

REFERENCE WORK

Lesson 8

Objectives:

1. The student should see the importance of having more than one reference for a topic.
2. The student should be able to use the library reference materials with skill.
3. The student should be able to write a bibliography.

Procedures:

1. Have students select in class a legendary character. (Johnny Appleseed, Billy the Kid, Kit Carson, Jesse James)
2. Remind each student to use two other sources to find out the facts about his character.
3. Give the examples of the form of a bibliography, and have the students use that form.
4. Reserve a library period for research and writing.

Lesson 9

"The Celebrated Jumping Frog of Calaveras County"

The teacher should introduce this as a yarn that could have happened. "The yarn is really meant to be told orally rather than written. It may be spun out at great length and wander about as much as it pleases, arriving nowhere in particular. It is told gravely, as if the teller did not even dimly suspect that there was anything funny about it. The rambling, disjointed yarn often finishes with a nub, point, or snapper which catches the reader off guard."* It is this serious manner which makes it seem authentic. (Other Mark Twain or Bret Harte stories can be substituted for the story.)

Objectives:

1. The student should be able to list the characteristics of the yarn.
2. The student should be able to define local color and give examples of its elements.

Procedures:

1. Read the yarn to the class as the students read it silently. A recording "The Best of Mark Twain" by Marvin Miller, Literary Records 1LP LRC60B could be used if the teacher desires.
2. scuss the following questions:
    What contributed to the humor of the story? (character, dialect, unexpected ending) Give examples of dialect and characteristics of the characters in the story to show what you thought was humorous.
    b. Did this story actually happen? Could it happen? What in the story lends to its authenticity? (character, dialect, and explanation at the beginning of the yarn)

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* Nieman and O'Daly, Adventures for Readers. Book II. (Laureate Edition) Harcourt, Brace and World, Inc., 1963. p. 225.

c. What is local color? The teacher should give the student the term in reference to the elements that lend authenticity to the yarn.

   Refer to: Simpson's The Local Colorists.

d. If there is enough interest in the yarn, students could act it out as though they were standing around the tavern stove.

FREE READING

Lesson 10

It is suggested that at least part of one period a week be devoted to free reading. At this time the students should read and/or listen to Mark Twain and Bret Harte stories. Perhaps the students can begin reading Shane, by Jack Schaefer.

Lesson 11

"The Bride Comes to Yellow Sky" - Stephen Crane

The teacher should present this story as a more realistic short story and as a preliminary work for the study of the novel Shane. Consequently, the elements of the short story studied in the seventh grade should be reviewed at this time, and emphasis should be given to the study of characters in the story. Any other western story can be used if this particular story is not available. The Last Bullet and Other Western Stories by Lon Tinkle and Norman Ainsworth is a good source for short stories.

Objectives:

1. The student should know the elements of a short story.
2. The student should be able to analyze and criticize to determine if the ending of the story is in logical agreement with the traits of the character and the events of the plot.
3. The student should be able to give examples of an author's means of characterization.

Procedures:

1. Read the story together in class and stop when Potter and Scratchy meet face to face. Ask someone to summarize the plot up to this point.
2. Discuss these questions:
    a. When does this story take place? What does the town look like?
    b. What are the people of the town like?
    c. What kind of a person do you think Scratchy was? Why?
    d. What kind of a person do you think Potter was? Why?

    (For c and d give proof of their characteristics by referring to what the characters say and do, what others say about them, etc.)
3. Have the students write how they think the story should end. Remind them to keep in mind the traits of these characters and what happened prior to their meeting.

Lesson 11 - continued

4. Ask for volunteers to read their endings and explain them.
5. Next read the rest of the story.
6. Have students discuss the following: knowing these two characters and what they have done, do you think the author's ending was logical? Why or why not?
7. Have students summarize the story and review the elements of the plot--beginning, conflict, climax, conclusion.

Note: A. M. Tibbett's article in The English Journal of April 1965, will be of great help to the teacher in presenting this story.

Lessons 12, 13, 14

SHANE

The choice of Shane was made on the basis that it reflected a comprehensive view of many typical features of the frontier. In fact, Margaret Ryan in Teaching the Novel in Paperback states: "Schaefer has fashioned a historically accurate tale, sound in character and distinctive in style." Another novel that can be read at this level is Walter Van Tilburg Clark's The Track of the Cat, a good vehicle for use in teaching allegory.

The reading and studying of the novel can be conducted in several ways. The novel can be read as an outside reading assignment made several weeks in advance with classroom time devoted solely to discussion of the novel. Another possibility is to read it in class with pauses for students' comments or reactions. Having groups of students read the novel is another method which allows for pupils' interaction, interpretation, and clarification of questions or issues on plot, characterization, and theme. It is suggested that students first read the novel to enjoy it as a story. Perhaps a combination of these methods can be employed in the classroom. The teacher must make the decision according to his students' abilities and interests.

Upon completing the reading of Shane, the teacher should devote a few minutes for student comments, reactions, and questions. The following guide is designed to help the students review for discussions which will increase their enjoyment of Shane as a novel.

Questions for Discussion

These questions should be distributed to the student before he begins reading the novel as a guide for group or class discussion and not necessarily as written assignments after each chapter.

Chapter 1

1. What character in the book is telling the story? How is this going to affect the description of the action and the theme of the novel? Does the story gain from being told from the point of view of a boy?
2. What is the setting of the story (time and place)? What does the Starrett farm look like?
3. What kind of person is Shane? Is he good, bad, or both? Pick out phrases and sentences which convey the mystery concerning him.
4. What was the problem between the cattlemen and the farmers? In the conflict in the novel which party do you think was legally right? Why?
5. What is meant by:
   "It was the easiness of a coiled spring trap set." (p. 2) "A man who watches what's going on around him will make his mark." (p. 5) "His past was fenced as tightly as our pasture." (p. 6-7) "A bad one's poison. A good one's straight grain clear through." (p. 8)

Chapter 2

1. What is the feeling in the Starrett home? What happens in the novel to prove that this feeling is typical of the Starrett family?
2. What does Mr. Starrett mean when he says, "...I've worked up a spot of affection for it. It's tough. I can admire toughness. The right kind." (p. 13)
3. What is the result of the Ledyard - cultivator incident?
4. How does Shane's past experience affect him?

5. Explain "A man has to pay his debts." (p. 17) "He doesn't mean meals." (p. 18)

Chapter 3

1. Why is the incident of Marion's hat and burnt pie introduced?
2. "I wasn't frightened of him ... I was scared of whatever it was that might happen." (p. 21) This is an example of foreshadowing. Select a few other examples of this.
3. Bob says that routing out "... that old stump was not really so important." (p. 23) Why is this incident important to the men?

Chapter 4

1. How does Shane affect Mr. and Mrs. Starrett and Bob?
2. Discuss the meaning of the following:
    a. "Not in the way you mean." (p. 31)
    b. "The old ways die hard." (p. 32)
    c. "I wasn't talking about things like that." (p. 33)
    d. "He was shaped in some firm forging of past circumstance for other things." (p. 34)
3. What do you think happened in Shane's past life?
4. "What a man knows isn't important. It's what he is that counts." (p. 33) Is this statement true? Does what a man knows ever influence what he is? Why or why not? Give some examples to prove your point.
5. "This is not what father really meant." (p. 39) What does Bob mean?
6. Why does Shane not carry a gun although he has one?

Chapter 5

1. What leads you to believe that Shane was a gunman?
2. Discuss "A gun is just a tool . . . Remember that." (p. 44)

3. Why is Bob so appreciative of the way Shane treats him? Why is Shane's treatment of Bob significant to an idea underlying the novel?
4. What does Shane do and say to prove he has won his personal battle?

Chapters 6-7

1. How does Shane become "a sort of symbol"? (p. 49) Of what is he a symbol?
2. Why does Shane not fight with Chris on their first encounter in the bar? What is the result of Shane's not fighting Chris?
3. Why does Shane go back to the bar to fight Chris? What does Shane do after he breaks Chris' arm?
4. Describe Fletcher's war against the farmers. Can you think of similar situations in the world today?
5. Why are these lines significant to the novel? "There's only one thing really wrong with you. You're young." ... "I mean what you've done to Shane." (p. 62)

Chapter 8-11

1. How does the author show that there is an emotional triangle involving Shane and Mr. and Mrs. Starrett? Show that Shane's primary interest is in the family as a whole. Why did the author allow Shane to influence Marian as he does?
2. How does Shane change in chapter 8? (p. 63)
3. How is tension maintained during a period of quiet and seeming peace?
4. Why are so many persons willing to pay for the damage to Grafton's store? Why does Starrett insist that he and Shane pay for it?
5. Why does Fletcher choose Wright as the first farmer to be attacked? Why do the men think Wilson would go free from a murder charge even in a court of law? Do you agree with Shane that it's murder none the less?

6. **Explain:** "A man can't crawl into a hole somewhere and hide like a rabbit. Not if he has any pride. . . There are some things a man can't take. Not if he's to go on living with himself. (p. 91) . . . we're bound up in something bigger than any one of us. . ." (p. 92)

Chapter 12

1. How are the ways Bob sees Wilson and Shane alike and different?
2. What does Fletcher mean when he says, "... if only people would show sense." (p. 95)
3. How does Fletcher tempt Starrett? How does Wilson try to trick Starrett into shooting? What is Shane's role at this time?

Chapter 13

1. What does Starrett decide to do about Fletcher's offer? How does he expect to win against Fletcher?
2. Does Bob still feel the same way about Shane as he did at the beginning of the novel? What does Shane do to Starrett? Why?

Chapter 14

1. **Explain:** "He was the symbol of all the dim, formless imaginings of danger and terror in the untested realm of human potentialities beyond my understandings." (p. 105)
2. How does the scene between Wilson and Shane compare with that between Wilson and Wright. (p. 110) How are they alike or different?
3. What happened to Shane in the past? Is this the reason for his attitudes and actions toward Bob and the whole Starrett family? How?
4. Why does the author make Shane's last appearance similar to his first?

Chapter 15-16

1. Explain: "no bullet can kill that man. . . Sometimes I wonder if anything ever could." (p. 115) "So you'd run out on Shane just when he's really here to stay?" "He's not gone. He's here. . ." (p. 117)
2. Would you consider Shane a hero? Would he be a worthy subject of legends? Why did the author have people make up legends about him?
3. Explain the pertinence to the novel as a whole of ". . . a good man and a good tool, doing what had to be done." (p. 118)
4. Is the ending of the novel in logical agreement with the traits of the character and the development of the plot?

SHANE

VOCABULARY

This is a list of words which the students might find difficult to define. Help the students find the contextual meaning of each word.

1. assent
2. compact
3. confront
4. conjured
5. exquisite
6. indefinable
7. intangible
8. legacy
9. momentum
10. querulous
11. recurrent
12. solitude
13. subdued
14. inanimate
15. incredible

Lesson 15

Individual and Group Activities and Projects

1. Dramatize an incident from Shane.
2. Give a dramatic, first person narration of one of the more powerful scenes in the novel.
3. Draw a picture of Shane or the Starrett farm and home.
4. Report on your visit to the West or to Six Gun Territory.
5. Read an account in a reference book that has to do with the struggle between homesteaders and cattlemen. Discuss this account in class and correlate it with the treatment given in Shane.
6. Pretend that you are a newspaper reporter. Write a series of articles that will tell of the rancher-farmer struggle in chronological order.
7. Read another western novel, First Blood, by Schaefer, or Horseman, Pass By, by Larry McMurty, and compare it with Shane.
8. Write an imaginative pioneer story.
9. Write a character sketch of any character in Shane. Tell what that person is like by giving examples from the novel.
10. Select a quotation with which you agree or disagree. Develop your opinion with examples from history, the news or personal experience.
11. Select an American hero of the past. Show the traits which won for him the gratitude of the people. Consider both his character and accomplishments.
12. Do you know anyone prominent today whom you think has the potential of becoming a national hero? Give information of his past accomplishments, the kind of person you think him to be, and the future problems that will test his character.

THE WESTERN NOVEL

Lesson 16

Based on their own experiences with reading Shane, pupils may be asked to discuss the characteristics of the novel. By referring to other lessons and activities in this unit, the teacher should elicit from the students the following points:

1. The novel is fictitious.
2. The novel represents life from the author's viewpoint.
3. Setting includes time and place. The western dealt with the period of settlement, roughly the latter half of the nineteenth century. The settings included vast space, horses, cattle or sheep, store fronts, towns.
4. The plot forms through conflicts arising from the interaction of character and action. The events placed in a significant order of action go together to make the plot. Is the western plot traditional? Is it usually a bad guy - good guy conflict? Why does this kind of plot never seem to wear out?
5. The characters are many and varied and may be revealed in several ways. Are western characters stereotyped? (See the Richard K. Fox formula for heroes in "The Wild, Wild West" by Peter Lyon in the Scholastic Frontier Unit).

   Characteristics of the western hero-type in addition to those from lesson seven (from Peter Lyon's "The Wild, Wild West"):

   a. He is never loud, boisterous, or vain.
   b. He is good looking.
   c. He is either blue-eyed or gray-eyed, depending on his mood.
   d. If he is living as an outlaw, he was driven to it.
6. The novel unifies plot, character, and setting around a theme.

Assignment:

Compare Shane with a television or motion picture western. Show how Shane and the hero in other media are alike and different. Is the ending logical in view of the characters and the incidents in the plot? Would you consider Shane a good or a poor western?

WESTERN NONFICTION

Lesson 17

Objectives:

1. The student should be able to note differences between fiction and nonfiction.
2. The student should know what point of view is and its importance in literature. (The purpose of this lesson is two fold. One is to give the students a basis for comparing the imaginative literature of the time with actual reports found in diaries or articles written in that day. The other purpose is to compare the imaginative writer's point of view and sources with those of the nonfiction writer. For these purposes, any nonfiction article on the western frontier is appropriate.) The following are suggested selections:
    a. "Death Valley Days, 1849" -- Donald C. Peattie (used in this lesson)
    b. "Buffalo on the Oregon Trail" -- George R. Stewart (used in this lesson)
    c. The Oregon Trail -- Francis Parkman (use sections from this)
    d. Jedediah Smith Explores the Far West -- Maurice Sullivan (use sections from this)
    e. Roughing it -- Mark Twain (use sections of this)

Questions for discussion:

1. What led men and women to be willing to undergo the hardships of the long journey westward to California?
2. What were the problems and dangers the settlers encountered? How were these solved or handled?

3. What qualities did the pioneers need to have in order to meet danger and hardships successfully?
4. How does this account of western life differ from other accounts studied during this unit?
5. Which gives you a clearer picture of western life? (Keep point of view in mind and check the writers' sources or experiences. The teacher should refer to the beginning activity of this unit to prove that people see reality differently.)
6. Does the imaginative literature reveal as much about the pioneer and his life as the nonfiction? What does each emphasize?

PIONEER POEMS

Lesson 18

The purpose of this lesson is to compare the poet's interpretation of pioneer life with other literature studied in this unit. At the same time, the teacher should devote some time to poetic devices found in the poems.

A. "Western Wagons" -- Rosemary and Stephen Benet. Adventures for Readers, Book II, p. 225. (Have a choral reading of the poem.)

   1. What, according to this poem, led early settlers to undertake the long journey to the West? Compare these reasons with those from yesterday's lesson on pioneer hardships.
   2. Who speaks in this poem? What is the mood of the poem? In other words, how do the people feel about moving west? What creates this impression? (rhyme, rhythm, allusion to song) How does this mood compare with the account in yesterday's lesson?
   3. Which is more representative of western life? (These are two different views of different types of pioneers: one written by a person living at the time of the pioneers, and one by a writer of the twentieth century.)

B. "Song of the Settlers" -- Jessamyn West, Adventures Ahead, (Companion Series) p. 122. (Have a choral reading of the poem.)

1. Who speaks in this poem?
2. In this song the poet writes of freedom. Describe the poet's emotions towards the concept of freedom.
3. What problems do the settlers encounter in this song? Compare these problems with the problems found in the nonfiction articles.
4. What does the poet say about freedom?
5. Elicit from the student how poetry differs from other forms of literature.
    a. Compression of ideas
    b. Rhythm
    c. Sound -- rhyme
    d. Vehicle of a specific truth
    e. Tone or mood
    f. Speaker of poem
        (1) The poet speaks to the universe.
        (2) The poet speaks to a particular audience.
        (3) The speaker is someone other than the poet.

WESTERN SONGS

Lesson 19

Part of the period should be devoted to hearing or singing some western songs. The student should be able to identify the speaker and the story told, the mood created, and the aspect of western life reflected in the song. The most popular songs should be heard or sung solely for pleasure.

Lesson 19 continued

Suggested records:

1. "American History in Ballads and Songs" -- Folkways - 3 LP's FH..5801
2. "Frontier Ballads" -- Pete Seeger - records 21-28
3. "Going West" -- Young People's Records - LPR 201
4. "Our Common Heritage" -- Decca - DL 9072
5. "Who Built America?" -- Folkways - FC 7402
6. "Songs of the West" -- Norman Luboff Choir
7. "Folk Songs of North America" -- Lomax

CULMINATING LESSON

Lesson 20

To show the pioneer life as it actually was, the teacher can show one of the many films or film strips available on frontier life. Upon viewing the film, the students may write a definition of the frontier. Then the class can compare this definition with the one written at the beginning of the unit. This should reveal any changes in their concepts of the western frontier. Read "The Cowards Never Started" -- Bruce Catton, Adventures for Readers, Book II, p. 222.

1. What does the author mean when he says "The Cowards Never Started" is "the whole story of America"? Bring in space and ocean frontier of today. (See lesson 18.)
2. What is the message in this essay for you today?
3. Is there a pioneer spirit in America today? Substantiate your answer.

Assignment:

Write a composition in which you agree or disagree with Bruce Catton's opinion that the pioneer spirit, both in the past and in the present, is the story of our country. Support your opinion by referring to history, the news, personal experience, or other works read in this unit. Low ability students may write about one characteristic of the pioneer or simply describe the pioneer spirit.

FILMS

1.	Pioneer Blacksmith	11' CEJS	973-2	P.B.
2.	Pioneer Boy of the Midwest	14' CEJ	978	P.B.
3.	Pioneer Burro	14' CEJS	636	168
4.	Pioneer Community of the Midwest	14' CEJ	978	P.C.
5.	Pioneer Home	10' BPE	917-8	P.
6.	Pioneer Journey to the Oregon Country	14' CEJ	979.5	P.J.
7.	Pioneer of Progress	14' BJS	672	
8.	Gold Rush Days	14' CEJ	979-4	G.R.
9.	American Literature and Westward Movement	11' CJS	810	A.W.
10.	American Cowboy	30' CJS	917-8	
11.	Westward Movement	11' BEJS	973-W	
12.	Westward Growth of Our Nation - 1803-1853	11' BEJ	973-	W.G.
13.	California and Gold	18' CEJS	979-4	
14.	Daniel Boone	17' BJS	921-B	
15.	Johnny Appleseed - A Legend of Frontier Life	13½' BPEJS	921-J	
16.	Paul Bunyan and the Blue Ox	6' CP	398-P	
17.	Paul Bunyan -- Lumber Camp Tales	11' CPS	398-PB	
18.	U. S. Expansion -- Settling the West 1853-1890	14' CJS	973-6A	
19.	U. S. Expansion -- Texas and the Far Southwest	14' CJS	976-4	

FILMSTRIPS

1.	American Literature - The Frontier	EJS	CO	810
2.	Far Western States		CO	917-9
3.	Western U. S. -- Its History	EJ	CO	917-3

Filmstrips -- continued

4.	Pioneer Folk Art	EJ	CO	973-5
	Pioneer Home Life	EJ	CO	973-5
	Pioneer Profession	EJ	CO	973-5
	Pioneer Village	EJ	CO	973-5
5.	Pioneers of the Plains	BW		973-8

RECORDS

1.	"Our Common Heritage"	Decca 1 LP - DL 9072
2.	"Pony Express" -- Young People's Records	1-78 RPM YPR 507
3.	"Who Built America?"	Folkways 10" FC 7402
4.	"Working on the Railroad" -- Young People's Records	1 78 RPM YPR 427
5.	"Frontier Ballads" -- Pete Seeger	Record 27-28
6.	"Paul Bunyan and Other Tall Tales of America" -- Riverside Wonderland	1 LP -- RLP 1414
7.	"The Best of Mark Twain"-- Marvin Miller -- Literary Records	1 LP - LRC 6013
8.	"Stories of Mark Twain"-- Walter Brennan - Caedmon	1 LP -- TC 1027
9.	"Bret Harte" -- Folkways	1 LP -- FL 9740
10.	"American History in Ballad and Song" - Folkways	3 LP's -- FH 5801
11.	"Going West" -- Young People's Records	1-78 RPM --YPR 201

Non-Fiction

Author	Title	Publisher
Burns, Paul C.	To Be a Pioneer	Abington, 1962
Campion, Nardi	Kit Carson	Garrard, 1963
Eaton, Jeanette	Narcissa Whitman, Pioneer of Oregon	Harcourt, 1941
Heiderstadt, Dorothy	Frontier Leaders and Pioneers	McKay, 1962
Hunt, Mabel	Better Known As Johnny Appleseed	Lippincott, 1950
James, Will	Will James' Book of Cowboy Stories	Scribner, 1951
Place, Marian	Westward on the Oregon Trail	American, 1962
Steele, William	Pioneer	Harcourt, 1962
Steele, William	The True Story of Six	Harcourt, 1962
Steele, William	Westward Adventures	Harcourt, 1962
Ward, Don	Cowboy and Cattle Country	American, 1961

Fiction

Aldrich, Bess	A Lantern in Her Hand	Grossett, 1928
Andrist, Ralph	The California Gold Book	American, 1961
Blackburn, Edith	Land of the Silver Spruce	Abelard, 1960
Blair, Walter	Tall Tale America, A Legendary History of Our Humorous Heroes	Coward, 1944
*Bond, Gladys	A Head on Her Shoulders	Abelard, 1960
Boni, Margaret	The Fireside Book of Folk Songs	Grossett, 1947
Bowman, James	Mike Fink	Little, 1957
*Brink, Carol	Caddie Woodlawn	Macmillan, 1935
*Campbell, Wanda	Ten Cousins	Dutton, 1963
Engle, Paul	Golden Child	Dutton, 1962

(* Easy books)

Author	Title	Publisher
Leach, Maria	The Rainbow Book of American Folk Tales and Legends	World, 1958
Lomax, John	Best-Loved American Folk Songs	Simon, 1947
*Pohmann, Lillian	Owls and Answers	Westminster, 1964
*Pritchett, Lulita	The Cabin at Medicine Springs	Watts, 1958
*Shapiro, Irwin	Heroes in American Folklore	Messner, 1962
Shepherd, Esther	Paul Bunyan	Harcourt, 1941
*Underhill, Ruth M.	Antelope Singer	Coward, 1961
*White, Dale	Thunder, His Moccasins	Viking, 1962
*Wilder, Laura	Seven Book Series of a Pioneer Family	

(* Easy books)

Poetry

Benet, Stephen Vincent	"The Ballad of William Sycamore"
Guiterman, Arthur	"The Oregon Trail"
Harte, Bret	"What the Engines Said"
Masters, Edgar Lee	"Spoon River Anthology"
Moore, Merrill	"Shot Who? Jim Lane"
Anonymous	"Frankie and Johnny"

THE COMIC MODE-AN EIGHTH-GRADE LITERATURE UNIT

Introduction to Unit

William Hazlitt, English critic, said, "Man is the only animal that laughs and weeps; for he is the only animal that is struck with the differences between what things are, and what they ought to be." George Meredith said that it is the comic spirit hovering over people that helps them to laugh at themselves. Comedy provides opportunity for objective reflections of one's self and one's society. For its purpose, it may provoke laughter, seek social change, or make fun of the ridiculous.

Comedy is created when things are found to be out of place. It is to be found where the incongruous or the unexpected emerges in a situation. Incongruity results when the accepted order of things is changed -- in situations, verbal expression, nature of action, characterization.

It might be said that anything that is not classified as tragedy falls into the area of comedy. This broad classification of literature ranges from the very obvious, farce, to the more subtle, serio-comedy. It is not the ending of a work that determines the mode, but rather the dramatist's attitude toward life. All comedy may be organized into the following categories:

probable people in probable situations
probable people in improbable situations
improbable people in probable situations
improbable people in improbable situations

It is the intent here to present the comic mode from its more obvious form to the more subtle or complex structure.

UNIT OBJECTIVES:

1. To realize that comedy is created when the accepted order of things is changed
2. To identify the elements that create humor--situations, verbal expressions, nature of action, and characterization
3. To note some kinds of humor and how they differ
4. To recognize the fact that the purpose of humor is to provoke laughter, to seek social change, or to make fun of the ridiculous
5. To note how the form of drama is different from other types of imaginative literature--acting, staging, characterizing
6. To find the elements of a plot in drama and become aware of the purpose of the division of a play into acts
7. To understand the meaning of literary terms pertaining to comedy and the technical terms of a television drama
8. To get some insight into characterization as created by the playwright through dialogue
9. To support opinions and statements about content by referring to the text for proof
10. To participate in a formal panel discussion
11. To put into practice the skills he has acquired by dramatizing or interpreting scenes from various selections without the guidance of the teacher

CARTOON

Lesson 1

Objectives:

1. The student should be able to identify the qualities that produce humor:
    a. Movement
    b. Voice
    c. Story
2. The student should be able to recognize the elements of the farce from this experience.

Procedures:

1. Before any comment on the purpose of the lesson, the teacher may show any animated cartoon--Mickey Mouse, Donald Duck, Elmer Fudd--that illustrates the above qualities.
2. The teacher should ask questions that stimulate student reactions.
    a. What makes this cartoon funny?
    b. What kind of humor does this represent? At this time the term farce should be introduced, and the qualities that make it humorous should be discussed.

Assignment:

Ask students to choose television cartoons for viewing and look for elements of the farce. Take into consideration the following questions:

1. What did the character do that was funny? Was it funny because it was out of the ordinary? Explain.
2. What did he say, and how did he say it?
3. How did the voice quality add to the humor?

CARTOONS WITH AND WITHOUT CAPTIONS

Lesson 2-4

Objectives:

We have illustrated the basic elements in the comedy of farce. The cartoons which picture a comic situation, and those for which the picture is an extension of the meaning of the caption, advance the concept of the farce one step further in that they burlesque the seriousness of situations found in everyday life.

The student should be able:

1. To see that there can be humor in serious situations
2. To understand the concept of humor illustrated in the cartoon through correlation of two skills, reading and viewing
3. To understand ambiguity as illustrated in cartoons with double meanings
4. To get a concept of irony from cartoons of social and political significance

Procedures:

Selections should be made of cartoons which carry their message through the picture, cartoons which carry sounds as illustrated by letters but not words, and cartoons which depend on the captions to convey the completed meaning. These selections should be chosen on the basis of their suitability to the maturity level of the average eighth grade student. It is suggested that cartoons be presented to the class through the medium of the overhead projector or the opaque projector.

1. Teacher shows first the cartoon without a caption. "Henry" is suggested as an example. Note that the action shown in the cartoon is sufficient to carry out its meaning. Explain ambiguity as illustrated in this type of cartoon. Second, show examples of cartoons that use letters to express sound, and show that the message gets to the

reader, although no actual word is spelled. Examples: Steinberg - collected in paperback - Batman. The third type of cartoon shown should be one that depends for its meaning on the caption and the picture. It is suggested that the cartoons of James Thurber be used for the experience, since he is one of America's best known contemporary humorists, and since some of his prose is usually included in anthologies at this level. James Thurber's Thurber Carnival is suggested as a good source for use here; also Bill Mauldin's Up Front or Back Home. Choose cartoons that burlesque the seriousness of certain social situations or events in war.

2. Draw attention to the captions first and point out that the picture is an extension of the meaning. Show the correlations that must take place in order to understand the meaning by showing only the caption or the picture first, one without the other; then show both the picture and the caption together. The teacher may also show pictures and have students supply captions for each. Students may compare their captions with the original captions to find different humorous interpretations of the same picture. This will illustrate the importance of the caption in completing the meaning of the cartoon.
3. Ask the students: Are these cartoons humorous? What makes them humorous? (Note: The teacher should point out that humor is produced by burlesquing serious situations. This is also a good place to point out the irony in some cartoon situations.)
4. Ask students to compare these cartoons that are now being examined with the cartoon film and to note the differences in the way humor is presented.
5. Discuss grim humor as exemplified by the TV series, "The Addams Family," and by the sick jokes that have recently been popular with the teen set. Note that humor is created through incongruous elements of a situation and through the unexpected aspects.

6. Use cartoons selected from the newspaper to compare the serious intent and irony involved in political and social cartoons usually found on the editorial page with the cartoons in the comic section, designed strictly for entertainment.

7. Use a cartoon of some famous individual, who is well known or universally known. Show that such people are usually portrayed in cartoons by emphasizing one outstanding physical feature. Illustrate by use of the overhead projector. Choose a cartoon of a person, such as de Gaulle. Draw only the outstanding feature, the big nose, and let students attempt to guess his identity. If they do not guess at first, add a few lines at a time until they do come to recognize the person.

8. Choose, or elect, a class cartoon committee to keep a bulletin board of cartoons -- newspaper, periodical, or original -- which members of the class contribute.

Assignment: Complete one of the following assignments.

1. Peruse a newspaper or magazine. Find a cartoon that burlesques a serious situation in the world today. Choose a cartoon that illustrates irony and one that exemplifies ambiguity.

2. Find cartoons of famous people who can be recognized by one outstanding trait that is emphasized in the drawing. Bring to class. Let students try to identify people represented.

3. Draw a cartoon about something in school or at home which makes fun of an existing problem. Be sure to supply a caption for the cartoon. Draw another that depends solely on the picture to carry through its meaning.

HAL HOLBROOK'S MARK TWAIN TONIGHT Side 1

(Columbia 33 1/3)

Lesson 5

Objectives:

Students listen to Hal Holbrook's interpretation of selections from Mark Twain's writings:

1. For enjoyment
2. For identifying elements of incongruity and relating them to humor
3. For becoming familiar with the use of dialect in dramatic interpretation
4. For noting kinds of humor:
    a. Slapstick
    b. Irony
    c. Satire
    d. Illogical reasoning

Procedures:

1. Teacher will announce to the students that they are to hear a recording of some selections from Mark Twain's writings. They will be interpreted in dialect by the actor, Hal Holbrook. Establish the meaning of the word dialect. (Students may find the dialect difficult to understand until they have caught on to it.) Play the record up to the point where "An Encounter with an Interviewer" begins. (The latter selection is reserved for Lesson 6.)
2. After listening to the selections, the teacher will draw out any information that students may have about Mark Twain: his kind of humor, his background of life on the Mississippi, his travels west, and his insights into the character of the common man.
3. Distribute "Questions for Discussion" to students. Instructions: Familiarize yourself with these questions. A discussion will follow. The selections will be replayed if you wish.

MARK TWAIN TONIGHT

Questions for Discussion

1. What are some ways in which Mark Twain pokes fun at himself?
2. What is humorous about a lawyer who "keeps his hands in his own pockets?"
3. Do you get the impression that Mark Twain approves or disapproves of smoking?
4. How does he make the idea of giving up smoking a humorous device?
5. When he says he never had toothache, does he mean to imply that his habit of drinking prevented it, or does he use the threat of toothache as an excuse to drink? What is humorous about that?
6. Why did he not remain a Presbyterian very long? Was it because as yet no church had been built in the community? Did it have to do with the nature of the community? Explain.
7. Do you think that the account of his experiences with the "genuine Mexican plug" contrasted with those experiences with the spiritless horse in Hawaii creates a humorous situation? How?
8. What is ridiculous about the statement in which he points out the difference between a man and a horse?

In discussing the questions, the teacher should point out the kinds of humor illustrated (according to classification in Purpose 4) -- slapstick, irony, satire, illogical reasoning.

Assignment:

Using the categories described in Procedure 2, assign a report to be made to the class by selected students during the next period.

Lesson 6

Procedures:

Distribute copies of "An Encounter with an Interviewer."

Instructions: Read the account of the interview silently as Holbrook interprets. Note how the actor's voice characterizes the two people in the dialogue, Mark Twain and the interviewer, so that we can tell easily at all times which character is speaking.

Assignment for writing:

Suppose you were the reporter interviewing Mark Twain. What might you have written for your newspaper (other than what was given in the recording)?

Students will spend the remainder of the period doing the writing assignment. Upon completion of the assignment, volunteers may read their papers to the class.

"Tom Sawyer: the Glorious Whitewasher"
Adventures for Readers, Book II, p. 351.

Lessons 7-10

Objectives:

The student should be able:

1. To note how the form of the drama is different from other types of fiction. (involving setting, dialogue, acts, directions for staging)
2. To understand the purpose of stage directions and the division of the play into acts.
3. To define the technical terms of a television drama: off screen, dissolve, cut, fadeout -- and to be aware of their function in visualizing the different scenes (defined in anthology, Adventures for Readers, Book II).

4. To find the elements of a plot -- inciting incident, conflict, climax, denouement -- in "Tom Sawyer: the Glorious Whitewasher."
5. To relate examples of humor found in the play and to compare this humor (character-situation) with other types studied in this unit.
6. To get some insight into characterization and the playwright's method of establishing characteristics.
7. To learn how to interpret stage directions and to experience dramatizing the play.

Procedures:

1. Direct the students to read silently "Tom Sawyer: the Glorious Whitewasher" in class with no interruptions for discussion.
2. Allow a few minutes for student reactions and comments.
3. Discuss the following:
    a. How is drama different from other forms of literature?
    b. What do these special terms mean?
        (1) Off screen
        (2) Dissolve
        (3) Cut
        (4) Fadeout

    How are they used by the producer to help the reader or viewer follow the story? What is the purpose of the story directions and the italicized portion? What information do you learn from these? (Suggestion: The teacher might reproduce a portion of the drama on an acetate to illustrate these terms and directions.)

    c. Plot a time line to illustrate the sequence of events and a parallel line to show how the elements of the drama fit in with the series of events.
    d. While plotting the above diagram, discuss the purpose of each act in developing the plot.
    e. Where and when does the story take place? What sound effects and stage sets are used to enable the reader to visualize the setting?

f. Discuss questions from "Reviewing a T.V. Drama," p. 366, Adventures for Readers, Book II.

g. What do you consider to be the most humorous incidents in the play? What produced this humor?

h. Whitewash is, in this story, a mixture of lime and water which is used instead of paint to make something white. This term can also be used in other ways. For example, we might say that the "Cleveland Indians completely whitewashed the Baltimore Colts in their championship game." How is the term now used? Is this use of the term applicable to our story about Tom Sawyer? Or we might use it even differently from this by saying that "Although Sid seems to have a few faults himself, Aunt Polly tends to whitewash them." How is the term now used? Can we say that the way Tom gets the other boys to do his work for him is a "whitewash job"?

i. Is it funny when someone is fooled into doing something? Is it funny when you are fooled? Explain. Give examples of incidents. Can you think of any other cases where we might be fooled into doing something we really don't want to just because someone else makes it look good?

j. How is the humor in this drama different from the humor found in the other selections studied?

4. Dramatize the play. The teacher may appoint able readers to take the parts, or an audition might be conducted to allow the students to select those readers who give the best interpretation.

Recommendation: Interested students should be encouraged to read the book, Tom Sawyer.

Assignment: The teacher should have listed on the bulletin board the kinds of humor (lesson 5). Ask the students to make a copy of the list to help them in preparing this assignment.

View a favorite TV comedy. Identify any of the kinds of humor on the list with the incident in the program that illustrates it.

Lesson 11-13

"The Waltz" by Dorothy Parker

Purposes:

The students should be able:

1. To see how exaggeration creates humor in a common personal situation.
2. To compare this kind of exaggeration with the kinds found in the tall tale, legend, or myth.
3. To understand that incongruity between the girl's thoughts and actions produces comedy.

Procedures:

1. Present these words on the board before reading. Definitions studied should coincide with the meanings of words and terms as used in the story.

   wot
   beriberi
   acclimated
   unpremeditated
   maliciously
   captious
   effete
   degenerate cunning
   leering, bestial
   obscene travesty
   gyrations of the human body
   capsizing
   danse macabre

2. Explain the meanings of certain allusions used in the story:

   Saint Walpurgis
   Jukes
   Mrs. O'Leary's cow
   Three allusions to football, which may be used to test student's grasp of what is meant by an allusion.

3. Discuss these questions:

   a. The title of this sketch, "The Waltz," is, of course, the name of a type of dance, but it is a dance with which most students may be unfamiliar. Is it a fast or a slow dance? Is it important to know this? What proof do we have from the contents of this sketch indicating that perhaps it is somewhat fast, at least the way the couple is dancing it?

   b. How many speakers are in this sketch? Who is doing the speaking? To whom is the girl speaking? How do we know when the speaker changes her audience?

   c. If the speaker has at least two different audiences, do her remarks change depending upon to whom she is speaking? What effect does this change have?

d. Does this girl exaggerate at all in what she says? What effect does this exaggeration have?

e. What kind of girl does this speaker seem to be? Have you ever known someone (boy or girl) like this? Does she seem to be the type of girl you would like? Would some of you boys like to dance with her? Have any of you girls thoughts like hers?

f. If you disapprove of this girl, what is it that makes her behavior funny to you? Is this story believable in terms of the author's world?

Assignment:

This story points up a human trait. All of us have at some time had the experience of saying one thing about a situation and thinking another. We express an opinion for the listener while we reserve our true sentiment. Keeping this in mind, write an essay relating a personal experience. Use a form similar to that of the story, and indicate what you said as contrasted with what you thought.

On the following day divide the class into groups. Students read their accounts to the group. Each group chooses a selection it considers best from the point of view of (1) interest and (2) form. These chosen selections are then presented to the whole class for listening enjoyment.

"The Catbird Seat" by James Thurber

Lessons 14-16

Objectives:

The student should be able:

1. To list the events of the plot and the character traits to support his ideas and opinions.
2. To participate in discussion.
3. To note what elements create the humor in this story.
4. To get a better understanding of characters by contrasting two points of view.

Procedures:

1. Assign the reading of the story. Explain to the class that this story deals with two people, both of whom think of the other as a kind of enemy. Both people are sincere in their thinking. Also, one of these two people seems to look upon society as an enemy, not of herself, but of the working people.

2. Divide the class into two panels. Explain that one half of the class will work from the viewpoint of Mrs. Barrows and the other half from the viewpoint of Mr. Martin. Distribute the questions to be answered by each section of the class. Both panels are to be able to justify the actions of their client.

QUESTIONS FOR MR. MARTIN'S PANEL

1. What had Mrs. Barrows done that would cause Martin to want to kill her?

2. Why could he not talk to Mr. Fitweiler? After all, Martin was an old and respected member of the firm.

3. The major question to be answered is: Was Martin justified in his reasoning that Mrs. Barrows' actions were detrimental to the company? Had there been time enough to evaluate the changes she had brought about?

4. For the above questions, list events in the story to point up the aspects of your ideas.

QUESTIONS FOR MRS. BARROWS' PANEL

1. What did Mrs. Barrows find wrong with the organization of the company? How did she propose to remedy the situation?

2. Do you think she played on the sympathy or love of Mr. Fitweiler, and how was this justified in her own eyes?

3. Defend her manner of speaking which grated so on Mr. Martin's nerves.

4. The major question to be answered is: Did Mrs. Barrows have a right to reorganize the company? What do we know of her qualifications for such an undertaking? What is a woman's place in the business world?

5. Does the author wish us to draw any conclusions about women from this story?

6. List the events of the plot to point up your ideas.

Lesson 15

Procedures:

The teacher gives the two groups the entire hour to read, reread, and review the story. She has them work on their reports in class. It is probably a good idea to allow the two groups some time during this period to discuss the point of view from which they will discuss the story. Possibly the two groups could be separated early in the period. One might be given a library assignment while the other discusses its report with the teacher. About halfway through the period the teacher could have the groups change places and discuss with the second group its particular point of view. The function of the teacher during this period is to give individual guidance where needed.

Lesson 16

1. Presentation of the oral reports.
    - a. The teacher will give the students a few minutes to prepare.
    - b. The teacher will then call on one of the groups to present its point of view. She should call on as many students as possible.
    - c. She should provide, after the first report, about five to ten minutes of rebuttal time for the other group. When this has been completed, the second group presents its report.
    - d. Counting rebuttal time, each report should be given about 25 minutes of class time. The teacher should act as moderator during both reports, halting any extraneous comments whenever possible and keeping the discussion on the track.
    - e. Have three to five students from another class act as judges to decide which character is right on the basis of how convincing the arguments are. The judges should base their decisions on the greater number of points that were proven by the arguments.
2. Discussion of question, "What creates the humor in this play?"
3. Written assignment: If you were a judge in this trial, would you condemn Mrs. Barrows? Why or why not?

Lesson 17

Cheaper by the Dozen

Frank B. Gilbreth, Jr., and Ernestine Gilbreth Carey

Objectives:

The student should be able:

1. To point out the elements of humor as they are experienced in the reading of the play.
2. To participate in a formal panel discussion.
3. To recognize this as a situation comedy -- a comedy of improbable people in probable situations.
4. To relate the comedy to their own lives.

Procedures:

1. Teacher gives some information on nature of play. Cheaper by the Dozen is considered one of the great American comedies. The setting is in the early 1900's when a car was referred to as a "horseless carriage."

The family consists of the mother, the father, and twelve children They ride in a big, gray Pierce-Arrow which Father calls a "Foolish Carriage," and they live in a great, wonderful house in the country. The mother and the father are industrial engineers who believe in practicing what they preach. They bring their efficiency measures home from industry and apply them to their family life. The result is a boisterous, breezy account of a large extraordinary family. Father often encounters the question, "How do you feed so many mouths?" His stock answer is, "Well, they come cheaper by the dozen."

In reading the play you must believe -- believe everything that happens, regardless of how preposterous it is. If you do not believe, you will not enjoy the play. There must be, as Coleridge said, that "willing suspension of disbelief." If you believe, you are in for a delightful visit with a gay, light-hearted family of fourteen.

2. Each student will be given a copy of the play. The teacher will explain the order of activities for the study to follow.
    a. Students will silently read the play in class.
    b. A dramatization of the whole play will be done in class.
    c. Panels of speakers will structure and direct the discussions.
    d. There will be one written assignment.

Lesson 18

Procedures:

1. Select students for roles in the play and for a panel discussion. The teacher may wish to assign students to the panel after the play is read. Able readers may be appointed to take the roles, or an audition may be conducted to allow the students to select those readers who give the best interpretations.
2. Distribute panel questions. The students and the panel members are to be given copies of the panel questions so that all of them can keep these in mind as the play is read.

PANEL QUESTIONS

A. Describe the kind of family situation found in the play. What is different about the Gilbreth family? How does this difference make for comedy in the play? Contrast this family with what you consider an ordinary family of today.

B. This is a situation comedy. What humorous situations do we find in each act? Why are they humorous? Are these far-fetched, absurd, and/or human? Explain your answers fully.

C. What do you consider the principal plot? The sub-plots? Explain your answers in terms of what you consider the theme or central idea of the play. (Refer to the time line in Tom Sawyer.)

D. If you had to select speeches which point up the philosophy of the play or which give the play a message, which ones would you select?

E. What are the most humorous incidents in the play?

F. Most of the humor is derived from situations. Can you find humor that comes from puns, punch-line jokes, embarrassing moments, humorous actions, or other means through which the playwright depicts humor?

G. If you were recommending this play to someone outside the class, what are some of the most important reasons for their reading it? What reasons would you have for not recommending it at all?

H. Choose any two characters in this play. Explain in detail why these characters are humorous. Use incidents from the play to point up your answers. Consider why these characters may be humorous both in reading the play and also in watching it when it is presented on the stage.

I. How important is a playful mood to the enjoyment of humorous writing? In dealing with other people, is this playful mood the same as having a sense of humor? How does a sense of humor help you in your relations with others? In what situations that you can think of might it be better to control or restrain your sense of humor somewhat?

J. The Gilbreth family formed a council to share the responsibility of making decisions about the problems of its members. Was the council effective? Do you think it was a fair or democratic process? Do you agree that the final decisions should have the father's approval? Were there occasions that justified action without his approval? What do you think is good about solving problems through a family council? What is bad? Would you like to have a family council in your home?

3. Begin reading the play.

Lesson 19

This day is allotted to rehearsals. These may take place within the classroom or at any location the teacher desires. Those students who do not have roles in the play should spend the time reading the play silently. These are the students who should be required to develop specific questions to be asked of the panel and to find answers for these questions.

The teacher should emphasize that students are expected to be able to read their roles without stumbling and should try to put as much feeling into the reading as possible. During the preparation or rehearsing of the play, the teacher should tactfully help the readers with difficult pronunciations, long sentences, etc. He should avoid, however, injecting himself into the performance as much as possible. The teacher could probably aid in the smoothness of the presentation by acting as narrator, although a student can do this.

Lesson 20-22

Dramatization of Cheaper by the Dozen

It is better to have students involved in the oral presentation stand at the front of the room while they read. Not much can be done with props, stage business, etc., but the teacher can arrange classroom furniture to suit the play as best he can. The students who are reading should again be encouraged to characterize their performances.

The teacher should help in every way possible to facilitate understanding and enjoyment of the play by his students. He can briefly summarize what has happened and prepare the students for what is to come.

At no point should an evaluation of the student players' performances be allowed. The teacher may wish to do this himself, but no criticisms of the acting abilities of the students should become a part of the discussions to follow the performances.

If the panel has not been appointed, this should be done at this time. These students should prepare their answers as an overnight assignment for presentation the following day. Those students not on the panel should have questions written out to be asked during the panel discussion.

Lesson 23 Panel Discussion

Procedures:

1. Direct the panelists as follows:

    a. A panel leader should be chosen. It will be his responsibility to introduce the panel as a whole, each individual panelist, and to indicate each panelist's responsibility. He will present a part of the panel report. He will also call for questions and comments from the class and reflect class reactions to appropriate members of his panel.

    b. Give each member one of the questions listed in the panel questions to answer as a beginning report by the panel. During the discussion the class may direct questions to a particular member or to the panel as a whole.

2. Present the panel discussion.

    The teacher briefly reminds students of the procedures to be followed. He then turns the class over to the panel leader and his group.

    It is probably best to have the panel arrange themselves at the front of the class.

    The panel leader then introduces himself and his group and explains the procedure. Several procedures may be followed:

a. Each panelist may present his report followed by questions from the class and/or the teacher.

b. Each panelist may present his report to be supplemented with contributions by his fellow panelists and/or questions from the class.

c. The teacher should insure that each panelist present an individually prepared and extensive report to the class.

During the class discussion, students should feel perfectly free to agree or disagree with the panel. Divergent thinking is the key, and hence, no comment, regardless of how "far out" it may be, should be neglected. It is from complete freedom that many excellent additions to class discussions are derived. Naturally, good divergent thinking is imaginative in terms of the problem, not a wild flight of fancy. Students, however, should not be scolded or embarrassed because their ideas may not seem to fit. Instead, these ideas should be considered fully to find out why they are or are not appropriate. Students should always be able to find evidence in the text to support their opinions.

The teacher should behave as a member of the class, asking questions for clarification from the panelists as necessary, but keeping the responsibility on the panelists and class members. He, in short, must help in guiding the discussion.

The panel leader should be allowed to show as much leadership as the situation warrants. He should entertain questions from the class and direct them to individual panel members and to other members of the class. In any good discussion, questions other than those listed in this unit will arise. These should be discussed as they come up.

Class members should be encouraged to direct their questions to specific panel members. At times, of course, they may raise a question which could be answered by any member.

The last few minutes of the class period should be devoted to a brief summary of the discussion by a member of the panel.

Lesson 24

Final Class Period

The written assignment:

Choose one of the discussion questions used by the panel. In paragraph form write an essay answering extensively this question.

Panel members may be excused from this assignment but use the period to write up the reports which were read to the class and which will be graded as a written assignment. Or, the teacher may wish them to select a question other than their own and write an essay on it.

THE QUEST - A NINTH-GRADE THEMATIC LITERATURE UNIT

Introduction to Teacher

The theme of the quest is particularly suitable for the modern adolescent, who is not only involved in a personal search for self but is also fascinated by the search for the unknown which he finds all about him. The search interests him whether it is the search for the scientific or for the occult.

The student will find in this unit that the theme of the quest is an important one in literature, from The Odyssey to A Boy Ten Feet Tall.

Objectives:

1. To understand that the quest, either for something concrete or for something less tangible, is a constantly recurring theme in literature
2. To understand the concept of the archetype as it appears in literature
3. To understand that Odysseus is the archetype of the adventurer or wanderer engaged in a quest
4. To be able to recognize the Odysseus figure in a modern hero who struggles successfully through a series of dangerous adventures toward a particular goal
5. To be able to define and identify the following figures of speech: metaphor, personification, simile, and alliteration
6. To understand the modern meaning and the original significance of certain words and expressions in The Odyssey. (Odyssey, cyclopean, lotus-eaters, siren, between Scylla and Charybdis.)
7. To understand the following characteristics of the epic:
    a. An epic is a long narrative poem recounting a series of exciting and dangerous adventures of a great hero
    b. Epic poetry has been cherished and retold down through the ages
    c. The epic hero often represented his people just as Odysseus came to be a symbol of the Greek people
8. To understand the three voices of poetry:
    a. The poet to a universal audience
    b. The poet to a specific audience
    c. Someone other than the poet

9. To understand that the author may use concrete form to represent an abstraction

10. To learn to base any interpretation of literature upon evidence from the text

A. The Odyssey

1. The filmstrip Ulysses can be shown, with an explanation to the class that this was made from the epic poem, The Odyssey.

2. The class may now read together the material on the epic, p. 506. of Adventures in Reading, and discuss briefly what an epic is, leading most of the discussion toward the ten year quest for home and family.

3. Before beginning the reading in the book, the teacher may read the account of Odysseus' attempt to avoid taking part in the Trojan War and also the story of the Trojan Horse (Edith Hamilton's Mythology). The teacher can then ask, "What kind of person does Odysseus seem to be?" The discussion of this question will prepare the students for the opening lines in the anthology selection. It will also help them appreciate Odysseus's motivation in his quest for home.

4. The map from Life magazine (January 18, 1963) or the map of Odysseus's journey from NCTE may be displayed so that it can be referred to and followed during the teaching of the poem.

5. The best way of handling the selections from The Odyssey may be for the teacher to read them aloud while the students follow in the book.

6. The questions at the end of the reading, "Thinking it Over," are helpful in getting the students to understand the content and to follow the story. It is advisable to have the students look at the questions before reading.

7. Although the emphasis in the questioning and discussion will be on the stories and adventures, the teacher can teach or reinforce previous teaching about poetry. For example, by asking the class "What makes this a poem?" the teacher can get the students to point out the use of definite metrical pattern (rhythm), metaphors, similes, alliteration and repetition.

Examples "with winged words" - alliteration and metaphor
"and smote with oars the whitening sea" - repetition
"her voice shrill as a new-born whelp's" - simile
"and straightway came the dawn, rose-fingered" - personification and repetition

8. The mythological names and references are explained at the bottom of each page. However, it might be interesting to have some of the students look up and tell the class the present meanings of some of the words and terms used in The Odyssey. For example:

an odyssey - a long series of wanderings

cyclopean - huge, gigantic

lotus-eater - one living a life of indolence and ease, forgetful of duty and reality a siren - a seductive woman

between Scylla and Charybdis - between two perils or evils, neither of which can be evaded without risking the other

9. In reviewing the whole selection, students can discuss the various adventures, selecting a favorite for informal discussion.

10. Some individual students may read and prepare more formal oral accounts of other adventures from The Odyssey.

11. A discussion may follow about the voices of poetry found in The Odyssey. Questions for this discussion:

    a. Who is speaking up to line 813, p. 522? (Odysseus)

    b. To whom is he speaking?

       (to the king and the people in the banquet hall)

    c. From what he says, what picture are we given of Odysseus?

    d. What picture would we be given of Odysseus if Polyphemus were speaking and describing him?

       (puny, cheating, lying, crafty, cruel, boastful, etc.)

    e. What, then, is the importance of the speaker in a piece of literature?

    f. In the last part, p. 522 on, who is telling the story? (Homer, the poet)

    g. If it were told by a particular character, what possible differences could you see?

       Read in Adventures in Reading "Penelope to an Absent Ulysses," p. 251

       This poem tells how Penelope might have felt as she was waiting for Odysseus. Discuss the poem, showing that what it says is determined by the fact that Penelope is saying it (voice).

The teacher can now list for the students the three voices of poetry:

- a. The poet speaking to a universal audience
- b. The poet speaking to a particular audience
- c. Someone other than the poet speaking

  (An example of the second is "Southern Ships and Settlers" by Rosemary and Stephen Benet, p. 229 in Adventures in Reading.)

12. This discussion might be followed by a writing assignment. Rewrite the homecoming episode of Odysseus, using the voice of Penelope, Telemachus, or Eurycleia. In other words, how would this character feel about Odysseus and his return home?

13. Other writing assignments:

    a. Write an original, exciting adventure for Odysseus.

    b. Odysseus sounds as though he is boasting when he is talking about himself. What makes you think that he is or is not a braggart? Go back and re-read some of the parts carefully to support your answer.

    c. "Odysseus Never Wandered from Home Again" or "Odysseus Soon Wandered from Home Again." Write a composition with one of these titles. Be certain that you find evidence in The Odyssey for your position.

    d. The following is a quotation from "The Wanderer of Liverpool" by John Masefield:

       Go forth to seek: the quarry never found
       Is still a fever to the questing hound
       The skyline is a promise, not a bound.

       We all know those who strive to reach goals impossible to attain. What attitude toward such a quest is expressed in the preceding quotation? Write a composition expressing your own attitude.

    e. A writing assignment for superior students can be based on Tennyson's "Ulysses." These students might write a composition comparing Tennyson's picture of the adventurer with Homer's. (For Tennyson's "Ulysses," it is the quest itself, not the goal, which is important.)

B. A Boy Ten Feet Tall, W. H. Canaway, 50¢ paperback, Ballantine.

   1. The teacher may ask the class, "Do you know of any stories, films, or T.V. programs that tell of an adventurer like Odysseus?" (Jason and the Golden Fleece, King Arthur stories about the Holy Grail, Moby Dick, Huckleberry Finn, Gulliver's Travels, "The Fugitive" are some they may suggest.)

   2. What conclusion can we reach about the adventurer and his quest in literature? (The theme of the quest is a recurrent one in literature, and Odysseus--Ulysses--has become a prototype for the adventurer, the wanderer in search of a goal.)

   3. The teacher can now tell the class that they are going to read a modern odyssey in which the Ulysses figure is a boy of ten who, like Ulysses, is searching for home and family. It can be suggested to the students that they might watch for specific similarities between A Boy Ten Feet Tall and The Odyssey.

4. The teacher, as a starting point, can put on display a map of Africa or a reproduction of the map in the front of the novel. This can help the students follow Sammy's entire journey just as they followed Odysseus's journey.

5. The first chapter should certainly be read aloud. The remaining chapters may be read silently in class, sometimes aloud by the teacher or some superior readers, but they should always be discussed with the class.

6. Questions the teacher may give the students as a guide for reading and for purposes of discussion:

Chapter 1

a. What historical crisis is a part of the setting?

(the Suez Crisis, 1956, when England came to the aid of Israel and was considered an enemy by Egypt)

b. What is the argument about between Sammy's mother and father?

(whether or not Sammy should be sent safely away to his Aunt Jane in Durban, South Africa)

c. How does Sammy happen to start out on his own?

(as a result of his parents' death and his friend's betrayal, p. 13.)

d. What provisions does Sammy have with him for the journey?

(chocolate and a bottle of Coca-Cola)

e. Why does Sammy keep the empty Coca-Cola bottle?

("He felt sad. . . ., " bottom of page 14. The bottle is an important symbol which recurs throughout the book.)

f. What is significant about his encounter with the old woman on the bus?

(She wants to take him home, but, like Ulysses, Sammy will not be deterred from his quest.)

Chapters 2, 3, 4

a. What does Sammy learn in his encounter with the smith's wife?

("to requite blow with blow," p. 21.)

b. Why does he kill the crabs?

(He plays the role of God, who has destroyed his parents, p. 23.)

Chapter 5

a. Why does the Syrian come after him and take him along?

(to get a reward from the rich aunt)

b. What similarity to The Odyssey is there in this chapter?

(similar to the Cyclops adventure)

c. Why would the experience of the Syrian's death be something which Sammy might later try to blot out of his memory?

(It was an accumulation of horror, culminating in the snake's attack and the Syrian's violent death.)

Chapters 6, 7, 8, 9

a. How would you compare Mrs. Van Imhoff with Aunt Jane?

b. Why does Predappio decide to find Sammy?

(to get a first class story and thereby improve his status as a correspondent)

c. What is ironic about Sammy's conception of Aunt Jane?

(She is in reality the opposite of what he expected; bottom of p. 53. and top of p. 54.)

d. At the end of chapter 8, what is Sammy hoping for when passing the school girls and their teacher?

(Some satisfactory human contact, which he does not find. Some students may suggest a similarity between the singing of the girls and that of sirens in The Odyssey.)

Chapters 10, 11, 12

a. What is the significance of Mrs. Van Imhoff's brace?

(It "cuts down to size" the snakes and statues so that Sammy can cope better with some of his painful memories.)

b. What words does the author use in describing Abu Lubaba that show Sammy's reactions to him?

(enormously ugly yet reassuring, kindly and wise, moved off with dignity, questioned Sammy gently but acutely)

c. What quest has Abu Lubaba been on?

(pilgrimage to Mecca)

d. What kind of journey does he mention to Sammy on page 75?

("A man's life is a journey on a dark path, even though he never leaves his home." This can be the basis for a fruitful discussion and writing assignment.)

Chapter 13, 14, 15

a. What one experience, above everything else, causes Sammy to lose confidence in Predappio?

(the lie about the doctor not hurting him, p. 84. His reaction is further clarified by the doctor on page 87.)

b. Why doesn't Predappio send Sammy directly to Durban?

(Planes are all booked for a month ahead.)

c. Why does Sammy run away from Predappio?

(He thinks he is lying about taking him to Aunt Winnie, p. 93.)

d. Why did the author probably have the game warden name the poacher?

(The students might take guesses at this; most of them will realize that Mr. Wainwright will probably be important later on in the book.)

Chapter 15, 16, 17

a. What observations does Sammy make about grown-ups?

(line 10, p. 99.)

b. How does the author explain Mrs. Van Imhoff's change of heart toward Sammy?

(She is involved with her brother-in-law, and, removed from contact with Sammy, she considers his return an academic problem, not a personal one.)

c. Why does the game warden feel that it will be better for Sammy to have taken up with Wainwright?

(The preceding parts describe Wainwright's knowledge of the bush country, his acceptance by the tribal chieftains, etc.)

d. In what way can the last line on page 112 (about the two rhino) tie the story up to Sammy again?

(Most of the students will probably foresee the connection between Sammy's encounter with the rhino and Wainwright's killing the rhino.)

Chapters 18, 19, 20

a. What is Sammy's early reaction to Wainwright? (See p. 115.)

b. Why is Sammy anxious to confide in Wainwright?

(Because Wainwright doesn't probe and question, Sammy feels certain that he has no ulterior motives.)

c. What episode does Sammy avoid remembering?

(the experience with the Syrian)

Chapter 21, 22

a. Why does Wainwright shoot animals?

(not for sport of killing, "but for food and to pick up a little bit on the side")

b. What is the importance of Sammy's killing the leopard?

(He has saved Wainwright's life, has learned to cope with danger, and has been able to exercise adult control.)

c. What does he learn, with Wainwright's help, from the plight of the cubs?

(to accept the death of his own mother, p. 134.)

d. What does Wainwright mean when he thinks, "This boy would make a man someday if the world didn't get its leopard claws into him too soon"?

(Sammy will mature if he has time to learn how to cope with life just as he has learned how to cope with the leopard's claws. Wainwright is trying to prepare him for what he will face at Durban.)

e. What phrase on p. 141 reveals Wainwright's affection for the boy, though no direct statement is made?

("walking like a very old man indeed")

f. To whom is Sammy compared in the newspaper article on p. 141?

(Ulysses)

g. In what ways does this comparison seem valid?

(Both overcome snakes, vipers, the elements; both resist people who try to lure them from their main objective; both have a series of difficult and trying adventures; both seek a home and family. The students will probably refer to earlier comparisons made.)

Chapters 23, 24, 25, 26

a. What is the "monstrous misjudgment" Lem makes at the top of p. 146?

(that, because Sammy is still a child, he has remained untouched or unchanged by his difficult experiences)

b. Why is Sammy's aunt reluctant to take care of him?

(She has transferred her hostility from his mother to him, p. 155.)

c. On page 156 Sammy looks from the leopard skin to his aunt and finally says, "Let them come in." How does this finally complete Sammy's journey?

(It is the end of the quest, for he has found Aunt Jane. He has also learned to cope with his own fears, as represented by the leopard, and is now ready to cope with the world, as represented by the noisy, insistent reporters.)

7. The teacher may re-read the last lines of The Odyssey (in the anthology) and have students compare these to the last lines of the book, A Boy Ten Feet Tall.

8. Suggested writing assignments

a. Which character, Mr. Wainwright or Mrs. Van Imhoff, helps Sammy the most? (Include specific examples.)

b. Sammy meets four men, each of whom brings him closer to his goal, the Syrian, Predappio, Wainwright, and Alec Lubaba. Write a composition comparing the motives of any two of these men.

c. In what ways are Sammy's and Wainwright's experiences in life similar?

d. If a book's ending should follow what has been developed throughout the book, how would you evaluate this novel's ending -- weak and contrived or natural and fitting? Support your answer with examples from the book. (Sammy's growing up at the end can easily be supported, but Aunt Jane's sudden change of heart probably cannot. This kind of investigation may help the students begin to read literature more critically.)

C. Other quests

1. The class has read two works of literature about a quest for home and family. The teacher could now ask the class about other kinds of quests they have read. Some quests which they may suggest and which should be listed on the board are as follows:

a. Adventure

b. Treasure

c. Popularity and status

d. Identity

e. Contentment or peace of mind

f. Security

g. Knowledge

h. Ideal

i. Utopia

j. Peace

k. "the promised land"

2. The following selections from the ninth grade anthologies deal with various kinds of quests. The teacher can divide the class into groups, each group responsible for reading certain selections and reporting to the class about the kinds of quests involved. During the course of the class presentations, the list of quests on the board should be expanded and the theme of the quest further explored.

Adventures in Reading

Selection	Author	Page
"Trademark"	Jessamyn West	46
"Off the Track"	B. J. Chute	60
"Mr. Brownlee's Roses"	Elsie Singmaster	71
"Pride of Seven"	Robert W. Krepp	80
"Song from Drake"	Alfred Noyes	212
"A Dutch Picture"	Henry Wadsworth Longfellow	227
"Southern Ships and Settlers"	R. & S. V. Benet	229
"Conestoga Wagons"	Jessamyn West	257

Adventures for Today

"Kon Tiki"	Thor Heyerdahl	53
"Archerfish"	Edward L. Beach	73
"Reflection of Luanne"	Marjorie Holmes	103
"He Climbs a Hill and Turns His Face"	Lionel Wiggam	118
"The Ins and Outs"	Nora Stirling	134
"Young Schuyler's Greatest Romance"	Al Capp	146

Selection	Author	Page
"Dunkirk"	Robert Nathan	184
"The Secret of Easter Island"	Thor Heyerdahl	513
"Sea Fever"	John Masefield	519
"To the Yearners"	F. P. Adams	520

D. Outside reading

1. While the group work and class discussions resulting from this are going on, the students should be assigned a library book from a list given by the teacher. The list of books can be dittoed and passed out, and this list can be prefaced by some questions to guide the students in their reading. The teacher may select one or more of the questions for a written book report to be done in class.

Suggested Questions

In what quest is the main character engaged?

Is there any secondary quest involved?

Is there a character who helps in the quest?
How does this person help?

Is there a character who hinders the quest?
How does he do this?

In what way or ways can your book be compared
with some selection from the unit?

E. Library reference assignment

The teacher can structure into the unit a short library paper on a modern adventurer, using various biographical references other than the encyclopedia. This would provide an excellent opportunity for the students to become acquainted with the library's biographical references. The following is a suggested list. The student interested in art, music, the theater, science, or other special areas should be allowed to choose as his subject a noted person who has achieved his goal in one of these fields.

Robert E. Peary
Richard E. Byrd
Peter Freuchen
Roy Chapman Andrews
Charles Lindbergh
Anne Morrow Lindbergh
William O. Douglas
L. S. B. Leakey
William Beebe
Jacques-Yves Cousteau
Jacques Piccard
Sir Edmund Hillary
Amelia Earhart
Edwin A. Link
Roald Amundsen
Thor Heyerdahl
Maurice Herzog
James Ramsey Ullman
Richard Henry Dana

F. A concluding exercise for the unit

1. The teacher can assign the following poems in Adventures in Reading:

"Sea Fever"	John Masefield	p. 193
"Travel"	R. L. Stevenson	p. 195
"Long Dog"	Irene R. McLeod	p. 196
"The Pioneer"	Wm. B. Ruggles	p. 197
"An Old Woman of the Roads"	Padraic Colum	p. 211

After reading the poems, the students should write a composition comparing or contrasting any two of them in terms of the quests involved. They might consider the nature of the quest, their personal feelings about it, its universality, the possibilities of attaining it, etc.

2. Part of the philosophy of the ancient Greeks has been expressed in the words: "The unexamined life is not worth living."
   a. What do you understand this to mean?
   b. In what way is this related to the quest theme?
   c. Do you agree with the statement? Why or why not?

   The Latin motto of the state of Kansas is "Ad astra per aspera" (to the stars through difficulties).
   a. How might you state this idea in your own words?
   b. Does this have anything to do with the unit theme?
   c. How does the idea differ from the Greek idea above?
3. We have seen that the quest involves the desires and values of the searcher. Consider your own quests. What do you value in life? What are your goals? Write a composition stating your goals and explaining the reasons why you think they are important.

4. As a brief preview of a famous quest in literature which the students may one day read about, the teacher can show the ten minute film Don Quixote. This film need not be discussed at length, since the purpose of showing it at this time would be to remind the students that the quest is a theme which does not end with this unit but is one which they will continue to encounter in literature.

Average Reading Difficulty

Author	Title
Andrews, Mary Evans	Hostage to Alexander
Andrews, Roy Chapman	Beyond Adventure
Benary - Isbert, Margot	The Ark
Bixby, William	The Race to the South Pole
Borland, Hal	When the Legends Die
de Poncias, Contran	Cabloona
Fast, Howard	April Morning
Folsom, Franklin	Forest Fire Mystery
	Search in the Desert
Garst, Shannon	Amelia Earhart
Green, Robert	Two Swords for a Princess
Hall, Aylmer	Search for Lancelot's Sword
Hancock, Alice V.	Pedro, A Mystery of the Floridas
Hemingway, Ernest	The Old Man and the Sea
Herzog, Maurice	Annapurna
Heyerdahl, Thor	Kon-Tiki
	Aku-Aku
Hillary, Sir Edmund	Challenge of the Unknown
Hughes, Janet Herron	The Frosty Filly
Kent, Louise	He Went with Marco Polo
Lang, Andrew	The Adventures of Odysseus
Latham, Jean Lee	Carry On Mr. Bowditch
L'Engle, Madeleine	A Wrinkle in Time
Lindbergh, Charles	Spirit of St. Louis
Llewellyn, Richard	How Green Was My Valley
London, Jack	Martin Eden

Average Reading Difficulty - continued

Author	Title
Peissel, Michel	The Lost World of Quintano Roo
Picard, Barbara	The Odyssey of Homer
Pollard, Madeleine	Beorn the Proud
Richie, Rita	The Golden Hawks of Genghis Khan
	The Year of the Horse
Richter, Conrad	The Light in the Forest
Seredy, Kate	The White Stag
Shute, Neville	The Pied Piper
Stevenson, Robert Louis	Treasure Island
Sykes, Jo	Trouble Creek
Treece, Henry	Further Adventures of Robinson Crusoe
	Perilous Journey
Twain, Mark	The Adventures of Tom Sawyer
	Huckleberry Finn
Ullman, James Ramsey	Third Man on the Mountain
Verne, Jules	Around the World in Eighty Days
	From the Earth to the Moon and a Trip Around it
	Twenty Thousand Leagues Under the Sea
Villiers, Alan	The Ocean: Man's Conquest of the Sea
Walters, Hugh	First on the Moon
Webb, Christopher	Quest of the Otter
West, Jessamyn	Cress Delahanty
White, Robb	Up Periscope
Whitney, Phyllis	Mystery of the Golden Horn
Williams, Emlyn	The Corn Is Green
Wyss, Johann	Swiss Family Robinson

EASY READING

Author	Title
Bond, Gladys Baker	A Head on Her Shoulders
Buchanan, William	The Ghost of Dagger Bay
Burnford, Sheila	The Incredible Journey
Deleeuw, Gateau	Determined to Be Free
Felsen, Henry Gregor	Bertie Comes Through
Lomas, Steve	Pacific Blue
Shotwell, Louisa	Roosevelt Grady
Sperry, Armstrong	Call It Courage
Tunis, John R.	The Other Side of the Fence
	The Kid Comes Back

ABOVE AVERAGE

Boulle, Pierre	Bridge Over the River Kwai
Bowers, Gwendolyn	Brother to Galahad
Burgess, Alan	The Inn of the Sixth Happiness
Cousteau, Jacques Yves	The Silent World
Denis, Armand	On Safari
Dumas, Alexander	The Three Musketeers
Hilton, James	Lost Horizon
Honour, Alan	Ten Miles High and Two Miles Deep
La Volle, L. N.	The Lost Lake
Lindbergh, Anne Morrow	Gift from the Sea
	North to the Orient

THE SATIRIC NOVEL - A NINTH-GRADE LITERATURE UNIT

Introduction to Teacher

Since most students have read many novels in previous grades, the ninth grade is an appropriate level for a closer examination of the novel as genre. A satiric novel, The Mouse That Roared, has been chosen for class study so that the students can be introduced to satire while gaining a deeper understanding of the structure of the novel.

According to the Fogg Readability Index, the reading difficulty of this novel varies from some grade levels below ninth grade to several levels above. It must be kept in mind also that this readability formula does not take into account the fact that the reading of satire demands rather complex reading skills. Therefore the teacher will have to anticipate difficulty with some sections and provide help for students who need it.

Materials and activities are suggested for use prior to the study of The Mouse That Roared so that the students will be prepared for the satire in the novel.

Objectives:

1. To understand the elements of the novel: setting, plot, character, and theme
2. To understand that satire is a literary mode which blends a critical attitude with humor and wit for the purpose of improving or correcting some aspect of man or his society
3. To recognize satire by interpreting from the specific to the general
4. To define and recognize parody of form and/or content
5. To define and recognize a fable

I. Preliminary activities

A. Cartoons and comic strips

The teacher may bring to class some editorial cartoons satirizing politics or the state of the world. There is serious criticism in some comic strips too. "Peanuts" often satirizes the adult world and educational psychology, and "Pogo" wryly comments on contemporary political and social problems. Mad magazine is another source which can be used as the basis for the early class discussion on satire. The discussion may be developed around questions like the following:

1. What is this cartoon about? In other words, what is it saying?

2. What position is the artist taking?

3. What is the purpose of the cartoon? (to criticize)

4. How is this done? (by humor and wit, by ridiculing someone or something)

5. In what specific ways does the artist ridicule the subject? (by facial expressions, by the kind of language used, by humorous or exaggerated background details, etc.)

The teacher can then point out that these are examples of satire and lead the students to a definition of satire or provide them with one like the following:

Satire is a method of criticism which blends a critical attitude with humor and wit for the purpose of improving or correcting some aspect of man or his society. (A more extensive definition of satire with many good examples can be found in *Practical English*, March 13, 1964, "Satire," on p. 10.)

B. Newspaper and magazine articles and columns

The teacher may want to bring in at this point some examples of satiric writing found in magazines or newspapers. Some writers who frequently employ satire are Art Buchwald, Sydney Harris, Harry Golden, Goodman Ace, and Cleveland Amory.

C. Satiric poems

An examination of some satiric poems may follow. One poem is included here, but the teacher may choose to use others by such poets as Ogden Nash, Dorothy Parker, F. P. Adams, Phyllis McGinley, E. E. Cummings, W. S. Gilbert, and Richard Armour.

Questions for discussion

"Animals" by Walt Whitman from *Song of Myself*

1. What traits in man is Whitman attacking? (self-pity, hypocrisy, greed, servility, etc.)

2. What words or phrases show his scorn? (*sweat and whine*, *make me sick*, *demented with mania*)

3. What, then, is the underlying meaning of this poem? (The teacher may ask all of the students to write the answer in a sentence or two, in order to be certain that the entire class understands the satiric elements of the poem.)

D. Parody

1. Read in *Adventures in Reading*, p. 242, "It Was a Famous Victory," Franklin P. Adams.

2. The questions at the end of the poem will reinforce the students' understanding of satire.

3. The teacher can use the introduction to the poem in order to explain parody as a form of satire. It should be pointed out that a parody can satirize form, content, or both. This poem satirizes both form and content.

4. A suitable Alan Sherman record can be used as a further example of parody.

E. Evaluating activities

1. The students may have albums illustrating satire. Some of the people who have recorded satiric monologues are Shelly Berman, Tom Lehrer, and Bob Newhart. Some appropriate selections from these could be heard in class and tested against the definition of satire, thus helping the teacher evaluate the students' understanding. The teacher should choose the selections carefully so that they represent suitable examples of satire for junior high school students. Two or three short selections would be suitable at this point.

2. The following written assignment could be given: List at least three films or T.V. programs that you consider satirical, and tell what each is satirizing.

3. An optional assignment for superior students could be to write an original satire. After each student has selected a topic, he should decide upon a form (monologue, parody, narrative). The students could be given class time to begin planning and writing their satires so that the teacher can give them suggestions and advice. These questions will help the students select topics that will lend themselves to satire:

   a. Does the topic bear satire?

   b. What is there about the topic that can be ridiculed?

   c. Will the fault to be criticized be generally recognized as a fault once it is pointed out?

   d. What technique can be used to satirize the topic?

   e. Can you think of an idea to use for the satire?

   The students could suggest some topics to be satirized in order to stimulate interest and ideas. (research papers, public address announcements during class, T. V. commercials, school elections, rock-and-roll singers)

F. Fables

Some of Aesop's fables may be used to introduce satire in narrative form. The following can be read to the class:

"The Dog and the Shadow"

"The Fox and the Crow"

"The Fox and the Grapes"

"The Hare and the Tortoise""

In discussing each fable the teacher can ask the students what human characteristics the animals represent and what the fable satirizes.

Some of James Thurber's modern fables from Fables for Our Times are delightfully humorous and satirical. Two which have political implications are "The Birds and the Foxes" and "The Very Proper Gander." Like parodies, they satirize another form of literature (the fable), but they also satirize modern life. The film "The Unicorn in the Garden" can be shown to advantage here.

II. The Mouse That Roared, Leonard Wibberley. Bantam paperback, 45¢

A. Introduction

1. The teacher can ask the students whether they have heard of Monaco and what they know about the country. The discussion will probably center around Prince Rainier, Princess Grace, the glamor of this principality, etc. The teacher can ask about the size, principal industry, and location of this tiny country in order to prepare for the novel to be read.

2. The teacher may now introduce The Mouse That Roared by telling the class that they are going to read a novel about a fantasy land, one much like the intriguing little country they have just described, Monaco.

B. Reading the novel

1. The questions for discussion should be carefully structured so that they move the students from a literal examination to an interpretive one. The ability to recognize satire depends upon the following reading skills, in order of complexity:

    a. Ability to understand and retain facts

    b. Ability to determine sequence

    c. Ability to summarize main ideas

    d. Ability to interpret from specific to general

2. Activities and questions based on the preceding sequence of reading skills may follow the reading of chapter one:

    a. Give the students a list of five jumbled facts from the chapter and ask them to rearrange them in sequential order. For example:

1. Gloriana suggests organizing a Communist Party.
2. The Duchy of Grand Fenwick begins to have financial difficulties.
3. Sir Roger Fenwick makes himself the ruler of the duchy.
4. The Count of Mountjoy suggests Tully Bascomb as the chief of the proposed Communist Party.
5. A proposal is made to increase revenue by watering the wine.

b. Ask the students to write a brief summary of the main idea of the chapter. Some of the summaries should be read aloud, and the teacher can base upon them a final summary.

c. Some questions for a closer examination of the chapter:

1. Where is the Duchy of Grand Fenwick?
2. How large is it?
3. In the light of the preceding question, how do you react to the name of the country?
4. What is the chief product of the duchy?
5. When and by whom was it founded?
6. What three things did Roger learn at Oxford? Can you put those into your own words in more general terms?
7. Describe the flag.
8. What may be the significance of the symbol?
9. Do you know of any small countries today which have a similar policy?
10. What central problem develops?
11. What conflict and factions arise as a result?
12. What is your reaction to the Count of Mountjoy's first speech? (close attention)
13. What aspects of modern politics are being satirized?
14. What does Gloriana have to consider in preparing her speech?
15. Does the character of Gloriana have any modern counterpart?
16. Why does Gloriana suggest organizing a Communist Party?
17. Why is Tully Bascomb suggested as the leader of the Communist Party?

d. Preliminary considerations of the novel as a genre based on the reading of chapter one

  1.) From your previous reading of novels, what elements do all novels seem to have in common? (setting, plot, characters, theme, style)

  2.) To what degree have any of these elements been developed in the first chapter?

e. The rest of the novel may be handled in a similar manner, with emphasis both on the satire and on the characteristics of the novel

f. After reading to the class Aesop's fable "The Mouse and the Lion," the teacher can make the following assignment:

> Keeping in mind the fable you have just heard, write a composition explaining what you think is the meaning of the title The Mouse That Roared.

C. An examination of The Mouse That Roared as an example of the novel.

The class can be divided into four groups, each responsible for discussing one element of the novel and reporting the conclusion to the class.

1. Questions for group working on setting (perhaps for the less able readers):

  a. What are the two main settings?

  b. What are the significant differences between them?

  c. How are the settings important to the story?

  d. How are the settings reflected in the title?

2. Questions for group working on plot:

  a. If a good story is one which creates suspense and makes the reader eager to learn what happens next, do you consider this a good story? In what specific incidents do you feel that the author was successful in creating suspense?

  b. Outline the structure of the plot in these five steps: exposition, complication, climax, resolution, conclusion.

  c. Do most of the incidents seem to be related to the main events?

  d. Even though this story is a fantasy, can you point out some cause and effect situations which make it seem believable?

3. Questions for group working on character:

  a. Do the characters represent real, complex individuals or do they tend to represent types of people? Give examples.

    b. Do they seem appropriate to a satiric novel? Why?

    c. Does the action spring from the kind of characters involved?

    d. Can you see anyone else, or everyone, in any of the characters?

4. Questions for group working on theme (superior students):

    a. What do you think is the author's purpose in writing this book?

    b. What particular solution does the author recommend?

    c. What do you think may be the author's purpose in shifting to a serious tone in chapter 16 and 17?

    d. How would you state the main theme of the book?

D. The following satirical novels can be assigned for extensive reading. The written report on the novel can be used as an evaluation exercise for the unit. The teacher should direct the choice of the novel for the individual reader. Since satire by its nature is not easy reading, less able readers may read a short story or selection such as Thurber's "University Days" or Ring Lardner's "I Can't Breathe."

The Year the Yankees Lost the Pennant -- Douglas Wallop

Alice in Wonderland -- Lewis Carroll

Animal Farm -- George Orwell

The Mouse on the Moon -- Leonard Wibberley

A Connecticut Yankee in King Arthur's Court -- Mark Twain

Gulliver's Travels (Books I and II) -- Jonathan Swift

Don Quixote -- Cervantes

Huckleberry Finn -- Mark Twain

All books listed above are available in paperback editions.

Following the reading of the novels, the students can write in class a report based on some or all of the following questions concerning some of the main elements of the novel:

1. What are the main events of the plot? Restrict your answer to one paragraph.

2. Who is the main character in the book? Do you think this character is a well developed individual or more of a stereotype? Give evidence from the books to support your answer.

3. Where does much of the novel take place? How does this setting contribute to the development of plot, character, or theme?

4. What overall comment about people or society is the author making? In other words, what is he exposing or criticizing in this satire?

APPENDIX A

SUGGESTED SELECTIONS FOR GROUP STUDY IN JUNIOR HIGH SCHOOL

NOVELS	AUTHOR
Third Man on the Mountain	James R. Ullman
Swiftwater	Paul Annixter
The Old Man and the Sea	Ernest Hemingway
Face of a Hero	Pierre Boule
Call of the Wild	Jack London
The Big Wave	Pearl Buck
Shane	Jack Schaefer
Call It Courage	Armstrong Sperry
Johnny Tremain	Esther Forbes
Old Yeller	Fred Gipson
Light in the Forest	Conrad Richter
Animal Farm	George Orwell
Lost Horizon	James Hilton
DRAMA	
Visit From a Small Planet	Gore Vidal
Abe Lincoln in Illinois	Robert Sherwood
The Taming of the Shrew	Shakespeare
Romeo and Juliet	Shakespeare
The Miracle Worker	William Gibson
Antigone	Sophocles
LONG POEMS	
The Highwayman	Alfred Noyes
Dunkirk	Robert Nathan
Haying	Ethel Roming Fuller
The Lady of the Lake	Walter Scott
The Rime of the Ancient Mariner	Samuel T. Coleridge

APPENDIX B

CONSIDERATIONS FOR NOVELS
OUTSIDE READING

The following questions may be used to guide your essay on each novel. You should select those questions which are most appropriate for the particular novel. By no means will all of the questions apply to each novel. Answer two or three per novel.

1. Does your novel deal largely with any social problems. If so, which ones? How are they handled?

2. What type of geographical location provides the background for your novel? What effect does it have on the book?

3. What problems of adjustment do the characters in your novel face? Are they successful or unsuccessful in overcoming these obstacles?

4. Discuss the style in which your novel is written in terms of description, movement, use of characters, symbolic significance, etc.

5. How is the problem of God, nature, and man treated in your novel?

6. Describe in detail the ending of your novel. Is it happy or unhappy? Do you find a conclusion drawn at the end? If so, what?

7. What is the author's seeming attitude toward his people, locale, central problem? Is the book a satire? Describe.

8. Show by reference to your book how the author uses several incidents from the plot to point up a single idea or opinion.

9. Do you consider your novel true to life or a portrayal of life as we would like to have it? Is it realistic or romantic? Explain.

10. Do you consider your novel to be largely a "psychological" work? Why? What is a psychological novel in your opinion?

11. Does man have a choice as to his fate in this novel? Can the character change his destiny?

12. Discuss the conflict in the novel. How is the conflict resolved? Is it resolved?

13. Discuss the author's use of symbolism and of figurative language.

14. Can you see the relation of the structure or form or style of the book and its effectiveness in communicating the theme?

15. Does science play any part in this novel? Is a scientific discovery made? Is certain knowledge sought for? Does the supernatural play any role? Has superstition any part in the novel?

16. Evaluate the validity of the author's ideas on man. Does the author view man as bad or good? What is the relationship between man and his search for self identity?

CONSIDERATIONS FOR NOVELS - OUTSIDE READING (continued)

17. Is the conflict in the novel a contemporary problem? Is the conflict one which has always been present?

18. Is the story told in this work believable? Could it conceivably have taken place, or is it fantastic? Does that fantastic element which is present add or detract from the novel?

19. Is the narrator, the one telling the story, inside or outside of the story itself? What effect does this position have on the novel, in your opinion?

20. Is the book you read totally serious or does it contain elements of humor? What are the humorous elements and what do you think they add to the novel, if anything?

21. Who is the story's central character? When do you first meet him? Do you or do you not sympathize with him? What is his fate in the book?

22. Does the book you read relate to an historical event or period or does it seem purely fictional? If historical, can you make any comparisons between the author's treatment of the situation and the historical truth of it?

23. Does the end of the novel denote the end of the lives of the important characters involved? If not, predict what their lives might be like beyond the novel.

24. Do important characters in the novel tend to change their outlook on things as the work progresses, or don't they? What is the importance of this change or lack of change?

25. Assume the role of a character of your choosing in the work and defend your actions in the total novel or a particularly vital part of it. Assume any kind of audience you wish.

APPENDIX C

STUDY QUESTIONS FOR WRITING ESSAYS ON A NOVEL
based on E. M. Forster's
ASPECTS OF THE NOVEL

A. The story: a narrative of events arranged in a time sequence.

1. Very briefly, what are the more significant events in this novel?

2. If a good story is one which makes the reader want to know what happens next, is this story good? Why? How? If not, why and how does it fail?

3. Are all the incidents relevant to the main thread of the story? Do some of the incidents seem to detract from or have no bearing on the development of events? If so, does this hinder the story or does it aid the "story teller" by keeping the reader in suspense?

4. Does the story include a wide range in space as well as time? In other words, does the novelist cover a wide range of places, personal psychological effects, events that have important and far-ranging effects, etc. (These considerations also come under the discussion of plot.)

B. People: The domain of history, writes Forster, is to tell of man's actions. The novelist must express the side of human nature not observable to an historian. The novelist creates; the historian records.

1. What, in general, are the aspects of human nature revealed by the people in the novel?

2. How convincing are the people in the novel? Because you know more about them than anyone in real life, do they live in the book? Are the characters real (that is, does the author know everything about them)?

3. Do the characters in the book change at all? Is this a realistic or believable change? or does it seem that the novelist forces the change? Do the characters seem to behave as they logically or artistically should, or does the author interfere?

4. Are the characters flat?
   a. Do they seem to be caricatures, types, or stereotypes?
   b. Are they more idea or concept than persons?
   c. Do the characters seem complex?
   d. If they are flat, are they appropriate to and in this novel?

5. Are the characters round?
   a. Do they seem complex?
   b. Do they perform tragically ?
   c. Do the characters surprise in a convincing way ? (In other words, Do the characters do something you were not expecting, but which you felt was appropriate and logical; or do they always behave simply and in the same way, saying the same things?)

APPENDIX C

STUDY QUESTIONS FOR WRITING ESSAYS ON A NOVEL
based on E. M. Forster's
ASPECTS OF THE NOVEL

6. What is the author's point of view?

    a. From the outside, as an impartial or partial onlooker?
    b. Omniscient (describes from within and can describe anything)?
    c. As one of the characters; his view then is as limited as are the characters' in the novel, or as limited as ours?
    d. Do you accept what the author says even if he shifts his point of view? If he does shift his point of view from one to another, does this add to or detract from the author's ability to convince you that this is right and that it aids in bringing out certain ideas and human relationships?

C. Plot: "a narrative of events, the emphasis falling on causality."
story: "The king died, and then the queen died."
plot: "The king died, and then the queen died of grief."

1. How is the question "why" answered in the novel?

    a. Is it complicated?
    b. Is it given openly or subtly?
    c. Does it keep you guessing?
    d. Are the clues and cause and effect chains given subtly, quietly, and artistically?

2. Do the incidents "spring out of character"?

    a. If they do, do they alter the character?
    b. Does the author force the incidents which do not seem to grow out of the characters' natures?

3. After you have read the book, what is the general effect on you?

D. What, if anything, does the book seem to say about human nature or mankind?

1. Does this book help you to understand people or peoples?

2. Does it reveal something about people you never knew before?

3. What is the author's tone of voice?

    a. What particular view of the universe does the author recommend?
    b. What part does description play in giving the author's tone of voice?

4. Without symbolizing or allegorizing, do the characters in the book, at the same time they are themselves, seem to be more than they are?

    a. Do you see yourself in any of the characters?
    b. Can you see anyone else, or can you see everybody in any of the characters?

APPENDIX C

STUDY QUESTIONS FOR WRITING ESSAYS ON A NOVEL
Based on E. M. Forster's
ASPECTS OF THE NOVEL

Recommended reading:

E. M. Forster, Aspects of the Novel.

Percy Lubbock, The Craft of Fiction.

Cleanth Brooks and Robert Penn Warren, Understanding Fiction.

Rene Wellek and Austen Warren, Theory of Literature (relevant parts).

Henry James, The Art of the Novel.

Edwin Muir, The Structure of the Novel.

Richard P. Blackmur, The Art of the Novel.

Virginia Woolf, The Common Reader: First and Second Series (relevant essays).

Robert Liddel, A Treatise on the Novel.

Elizabeth Bowen, "Notes on Writing a Novel" in Collected Impressions.

APPENDIX D

A SELECTED LIST OF PAPERBOUND BOOKS
HELPFUL TO THE TEACHER OF ENGLISH

Abrams, M. H., Mirror and the Lamp: Romantic Theory and the Critical Tradition

Allen, Walter, English Novel

Auerback, Eric, Mimesis

Beckson, Karl, ed., Great Theories in Literary Criticism

Blackmur, R. P., Form and Value in Modern Poetry

Bode, Carl, ed., Great Experiment in American Literature

Bodkin, Maude, Archetypal Patterns in Poetry

Bogan, Louise, Achievement in American Poetry

Bowra, Maurice C., Heritage of Symbolism

Bradley, A. C., Oxford Lectures on Poetry

__________ Shakespearian Tragedy

Brooks, Cleanth, Tragic Themes in Western Literature

__________ Modern Rhetoric

__________ The Well Wrought Urn

Brooks, Cleanth and Robert Penn Warren, Understanding Poetry

Burke, Kenneth, Philosophy of Literary Form

Bush, Douglas, English Poetry

__________ Mythology and the Romantic Tradition in English Poetry

Chase, Richard, The American Novel and Its Tradition

Ciardi, John, How Does a Poem Mean?

Drew, Elizabeth, Discovering Poetry

__________ Novel: A Modern Guide to Fifteen English Masterpieces

__________ Poetry: A Modern Guide to Understanding and Appreciation

Edel, Leon, ed., Future of the Novel -- Essays by Henry James

Eliot, T. S., The Sacred Wood

Empson, William, Seven Types of Ambiguity

Feidelson, Charles, Jr. and Paul Brodtkorb, Jr. eds., Interpretations of American Literature

Feidelson, Charles, Jr., Symbolism and American Literature

Forster, E. M., Aspects of the Novel

Friedman, Norman and Charles A. McLaughlin, Poetry: An Introduction to Its Form and Art

Frye, Northrop, et. al., Myth and Symbol: Critical Approaches and Applications

Geismar, Maxwell, American Moderns: A Mid-Century View of Contemporary Fiction

______________ Last of the Provincials: The American Novel 1925-1940

______________ Writers in Crisis: The American Novel 1925-1940

Gordon, Caroline and Allen Tate, House of Fiction

Havighurst, Walter, Masters of the Modern Short Story

Highet, Gilbert, Classical Tradition

Hoffman, Frederich, J., Perspective on Modern Literature

______________ The Twenties

Howe, Irving, ed., Modern Literary Criticism

Humphrey, Robert, Stream of Consciousness in the Modern Novel

Hyman, Stanley Edgar, Armed Vision

______________ Critical Performance

Issacs, J., Background of Modern Poetry

James, Henry, Art of the Novel

Jarrall, Randall, Poetry and the Age

Karl, Frederick R., Reader's Guide to the Contemporary English Novel

Karl, Frederick R. and Marvin Magalaner, Reader's Guide to Great Twentieth-Century English Novels

Kazin, Alfred, *On Native Grounds*

Kitto, Humphrey D. F., *Form and Meaning in Drama*

Langer, Susanne K., *Problems of Art*

Leavis, F. R., *Great Tradition*

Leavis, F. R., *New Bearings in English Poetry*

__________ *Revaluation*: *Tradition and Development in English Poetry*

Lubbock, Percy, *Craft of Fiction*

Matthiessen, F. O., *The Achievement of T. S. Eliot*. *An Essay on the Nature of Poetry*

Miller, James E., Jr., *Myth and Method*: *Modern Theories of Fiction*

Parrott, Thomas Marc and Robert H. Ball, *Short View of Elizabethan Drama*

Perrine, Laurence, *Sound and Sense*: *An Introduction to Poetry*

Rahv, Philip, *Image and Idea*: *20 Essays on Modern Literature*

__________ , ed., *Literature in America*

Richards, I. A. *Practical Criticism*, *A Study of Literary Judgment*

__________ *Principles of Literary Criticism*

Rosenheim, Edward W. Jr., *What Happens in Literature*

Ross, Danforth R., *American Short Story*

Schorer, Mark Ed, *Modern British Fiction*: *Essays in Criticism*

Scott, Wilbur, *Five Approaches to Modern Literary Criticism*

Sewall, Richard B., *Vision of Tragedy*

Spiller, Robert E. *Cycle of American Literature*

__________ , ed., *Time of Harvest*: *American Literature 1910-1960*

Stauffer, Donald, *Nature of Poetry*

Tate, Allen, *Man of Letters in the Modern World*

Thrall, W. F., A. Hubbard and C. Hugh Holman, *Handbook to Literature*

Tindall, William York, Forces in Modern British Literature

______________ Literary Symbol

Trilling, Lionel, Liberal Imagination

The University of Minnesota, Pamphlet series on American Writers

Van O'Connor, William, ed., Forms of Modern Fiction

______________ Sense and Sensibility in Modern Poetry

Welleck, Rene, Concepts of Criticism

Welleck, Rene, and Austin Warren, Theory of Literature

Wilson, Edmund, Axel's Castle

______________ Literary Chronicle 1920-1950

Wimsatt, W. K. Jr., The Verbal Icon

Woolf, Virginia, First Common Reader, Second Common Reader

Weston, Jesse L., From Ritual to Romance (Grail Legend: helpful to understand The Golden Bough)

Huizinga, Johann, Homo Ludens: A Study of the Play Element in Culture